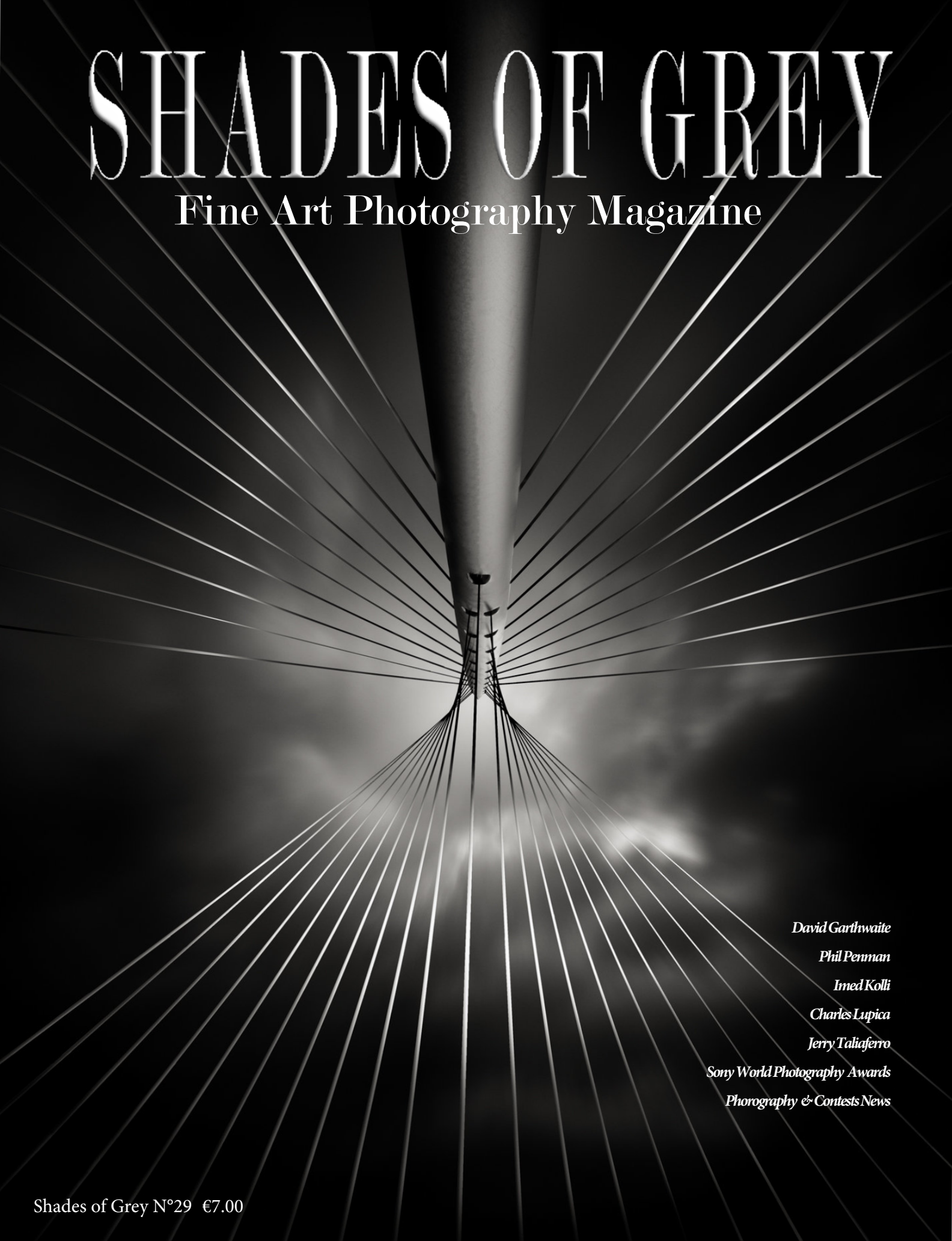
SHADES OF GREY

Fine Art Photography Magazine



David Garthwaite

Phil Penman

Imed Kolli

Charles Lupica

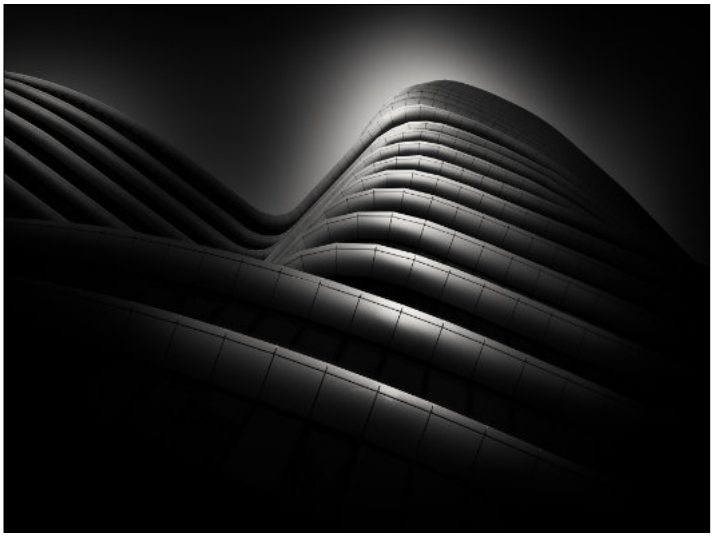
Jerry Taliaferro

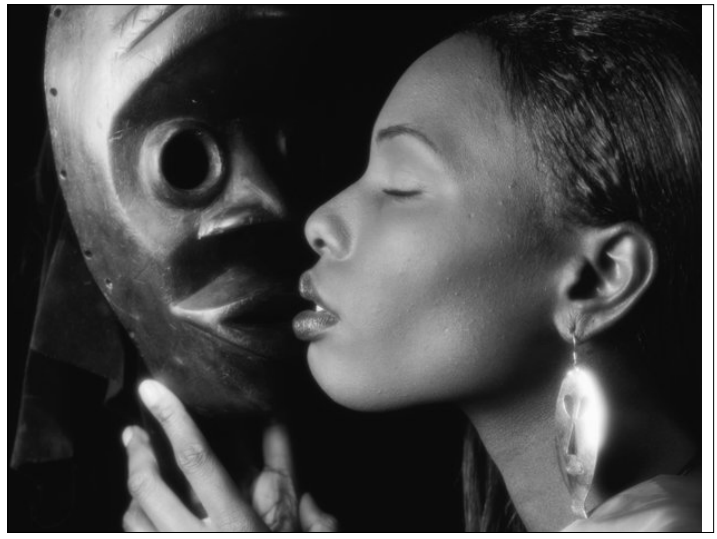
Sony World Photography Awards

Phorography & Contests News

Shades of Grey N°29 €7.00

CONTENT





EDITORIAL-

Welcome to Shades of Grey Fine Art photography magazine number 29.

David Garthwaite is an English Architecture Photographer. Despite a short career, he entered the top group for this genre of photography. He describes his work and his creative way in a long interview and an amazing portfolio. ***Imed Kolli*** sent me his images a few weeks ago. He wants to show the world that poverty still exists, and we all need to realize its importance. I called his story "Soul Portraits." You will understand while looking at his moving images. He explains his vision and motivation in an interview you must read. I discovered ***Phil Penman*** on Twitter with an image from a snowstorm in New York. He gives us a strong set of ideas that shows us a New York you have probably never seen if you don't live there. He also gives us some great insights into a street photographer's real life. ***Charles Lupica*** is a long-time contributor to the magazine. He moved to Utah a few years ago and spent most of his time in the National Parks. Here is a long interview about his career and some powerful images from iconic sceneries. You must follow his current "365 project", one photo a day for one year on Facebook. ***Jerry Taliaferro*** recently released a superb book about American women of African descent. You will find here some brilliant images from his book I encourage you to get. Spring is the first Awards period of the year. The ***Sony World Photography Awards*** Jury just announced the nominees for the 2021 contest. Here is a selection of the black and white images we love. We seldom talk about Photography books. But two superb works just came out. "***California Love A Visual Mixtape,***" curated by Michael Rabary, and ***"One of a Kind"*** by ***Donald Graham***. Enjoy some incredible images, and please, get the books. As usual, send us your work if you want to be published, and above all, STAY SAFE.

Enjoy Life and Photography.

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Jean Michel Missri / Editor

SHADES OF GREY

Fine Art Photography Magazine

06	DAVID GARTHWAITE
32	PHIL PENMAN
64	IMED KOLLI
78	CHARLES LUPICA
106	JERRY TALIAFERRO
122	SONY WORLD PHOTOGRAPHY AWARDS
136	CALIFORNIA LOVE
164	MAGNUM
172	SHOWCASE
180	NEWS

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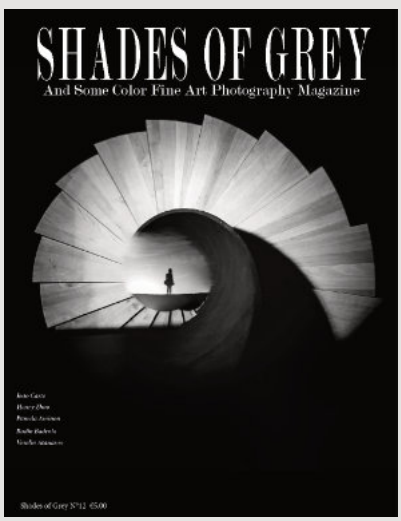

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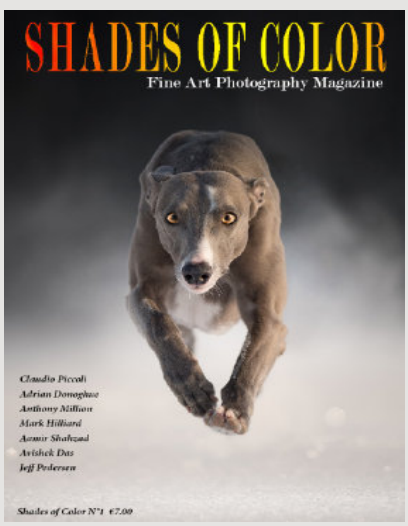

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DAVID GARTHWAITE

David Garthwaiteis a fine art photographer from Leeds specialising in B&W architecture photography. He started photography in 2017 and soon cdeveloped his minimalist high contrast B&W style.

INTERVIEW

How and when did you start photography, and what was your learning path?

I started taking photographs for fun in Jan 2017. Up until that point, the only photographs I would take would be holidays. I had visited Iceland for my birthday and was very disappointed with my compact camera's quality of images. So I purchased an entry-level DSLR. I played around with it for a while until I eventually came across a local Facebook photography group that held local meet-ups. It is a really friendly and encouraging atmosphere, which resulted in me trying all sorts of different photography styles.

What led you to architecture and cityscapes photography?

Firstly I came across the work of Michael Kenna. I was blown away by his images; I knew that's a style I wanted to do, but at that point, I had no idea how to go about it. Eventually, I came across Joel Tjintjelaar & Julia Anna Gospodarou. Their book goes into great detail about the artistic process, but the last few pages gave me a little insight into creating the images in photoshop. It was just enough for me to start to practice the style. I've been doing that for two years and honing that down over time, making mistakes and learning but always trying to push forward and improve. I think Joel & Julia have inspired me in architecture and cityscapes. Still, I intend to broaden in to nature/landscapes and not limit myself to certain subjects. It feels like it is getting to the point where all of the interesting architectural structures have been shot. Many are going to the ends of the earth to try and get something original.

And How do you select your location?

Research! research is a continual process for me (every week, I'm cataloging new locations). I use various social media sites and google to find new and interesting subjects and store them on my map of locations. I share my map with anyone who wants to see it. You can find it on my website. I catalog places worldwide, so it can be useful to anyone who visits my site. My images are of single subjects. They are the main focus of the picture, so I'm always looking for interesting subjects as I believe an interesting subject makes interesting images.

How do you prepare for a shoot?

I'm a project manager, so planning is my thing. I plan my trips out, know what I'm going to shoot, and the time I'll spend on one subject, the time it'll take to get to my next topic, and overall the plan tells me what I can get in one outing. When arriving at a subject, I keep my camera in the bag, walk around trying to find a composition I think will work, always have ideas in mind from the research I've done, but I'm always trying to get something unique. Lighting is very important. I'll be looking to do my shoots on cloudy days when the lighting is the softest. Although this is not always possible, the time around golden/blue hour also gives off nice soft light.

What kind of equipment do you use (camera, lenses, filters)

I use aSony A7r3. My Prime lenses 20mm, 35mm, 50mm, 85mm, 135mm. The zoom lens 70-200. Gitzo 4000 series tripod

Lee ND filters 10 and 15 stop. FLM 48 ball head

Architecture photography is mostly a game of lines and shapes. How do you work with your composition?

I do many center compositions, so that's about paying attention to where you are stood to ensure everything is symmetrical while getting the shot. If you get the shot wrong, there's no fixing it in photoshop. Many of my images have leading lines. I am looking at where those leading lines are entering the frame and where they lead to the point of interest, using the rule of thirds as guidance and a starting point but work from there to get the image where you want it to be. When composing, I'm thinking of lines and shapes in the image as 2D, body, and 3D aspects (form) during the editing process.

I like to understand the intent/vision of a photographer. Do you have a specific intent when you are on location and have a particular final image vision, or do you work on getting a well-composed/exposed image and finalizing it with experimentation during post-processing?

The process for me is very compartmentalized. Each step of the process is very important and needs to be done well, but the final image isn't clear until the process is complete.

In the beginning, you have a core of an idea, the basics. Then as you go through the process, you have ideas you bring in, and they all layer on top of each other until you arrive at the result. I feel trying to imagine the final product at the beginning of the process is too much pressure to be creative and deter you from trying. Breaking it down into manageable pieces you take on at different stages of the process makes it more achievable.

Processing Architecture images is often a real challenge. Masters like Joel Tjintjelaar and Julia Anna Gospodarou made a style definition. Can you describe your processing workflow and explain how you work the light on your images?

I've developed a different Photoshop process to the one used by Joel & Julia. It works for me. Working with the light: I like images with punch and darkness in the feeling, so I go for higher contrast and don't always smooth out the sky. I like to keep the moody feel of a dramatic atmosphere. The artistic process with black and white images is all about contrast. We add contrast where we want the eye to be drawn to and remove it from areas we don't want people to focus on. There is a lot of subtlety to that process, but fundamentally that's what is being done.

How do you choose Black and White instead of color?

I shoot mainly for B&W, however, occasionally, I feel an image looks best in color, and that is how the photo ends up. I don't have pictures in color, and in B&W, I choose the best outcome for an image and stick with it.

1What kind of software and plugins are you using?

Photoshop, Lumenzia

1How do you build these shades of Grey palettes?

Dodge and burn is the process I use to build the shades of grey. It is focused on areas of the images using selections. Each image follows a similar approach but is unique in its own right.

Social media are now a key element to promote and distribute your work. Which one is the best for you and why?

Social media is a blessing and a curse at the same time. I find it's a total drain on productivity and therefore keep it closed when I'm working. Also, it can be a toxic environment. I use it mostly to broadcast my work and not get distracted by other things, such as politics. I find tools such as IFTTT to send my images to multiple platforms without increasing my workload. All of my social media reference each other, so I'm constantly encouraging people who see my posts to engage with my content, so that is one of the main ways I use social media.

Finally, do you have one great piece of advice for any aspiring cityscape/architecture photographer?

Never think you are at the end of your learning journey. Always look to improve, move on with all aspects of what you do, and evolve. Look at what others are doing, take elements you like, leave the ones you don't and bring them together to create your style. If you want to emulate a class, go for it, try and mimic people you admire. You can learn a great deal from this but always keep in mind that it is a learning exercise, not a direct route to the result. It would be best if you were looking to take something from them. But build that in as an aspect of your overall style. Always be thinking of new and fresh ideas that you can make into your overall process. You don't need to have many. Some will differentiate you from others.

For me, style isn't one big idea. It's cumulative of many things that are either learned from others or come up with yourself.

Finally, enjoy yourself, get a process that works for you.

Do you have any specific projects for 2021 (photography, books, exhibitions)?

My plans for exhibits are on hold during COVID, my next trip will be to Berlin (I like Germany a lot as just a place to visit), and I hope to record video tutorials this summer and make them available later in the year. At the moment, I'm doing a lot of club presentations and 121 tutorials. I enjoy the teaching aspect and interacting with people. (particularly as we can't see anyone right now), It's working for me, and I'm connecting with people/clubs I never would have done before thanks to Zoom/Teams, its a unique and interesting time.

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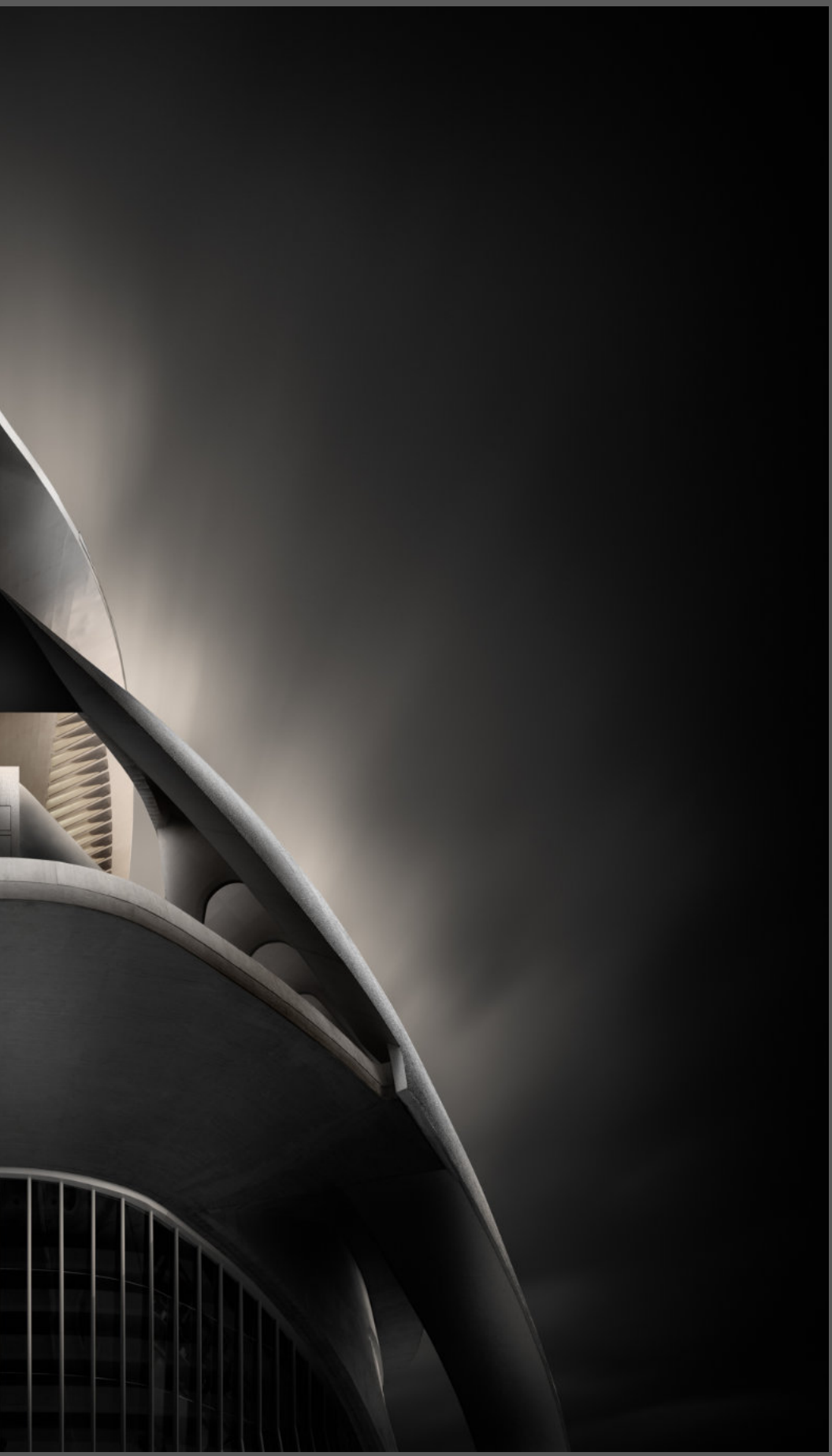

PHIL PENMAN
SNOW STORM IN NEW YORK.

UBS
RADIO CITY
MUSIC HALL
Music Hall
RADIO
MS. LAURYN HILL FEBRUARY 25
IL VOLO

PHIL PENMAN

"INTERVIEW"

How and when did you start photography?
My first roll of film was in 2015. It would have been black and white and was most likely TMAX or Tri X, and that was it. I was hooked. I had grown up watching my Dad printing and drying prints in the bath, so I was used to it. He was a photographer, so I was pretty lucky in the fact that we had a darkroom. I knew I could always get feedback from him. The darkroom is very addictive, and I found myself learning the fine points about grain, getting the temperature right to develop, etc. I was obsessed with fine grain and detail so that I would use 25 ISO technical pan film or, if lucky, borrow my dad's medium format camera. Both my parents were very into art, and we had paintings all over the house. It was great because it opened my eyes to other forms of creativity.

What kind of images were you looking at when you started?
At first, not much of anything was a good thing as it helped me develop my style and not be hindered by the rules that people love to impose on photography. I would shoot everything and anything. My father was a news photographer, and to do the job, you have to shoot everything. It's probably the best training you can get. Deadlines are constant, and you have to think and act fast on your feet

Who are your main influences, and why?
Sebastiao Salgado, Arnold Newman, Elliot Erwitt. Each one for different reasons. Salgado and his early work, I feel, is a step above all else out there, yes he had to go to the places he did to get the shots, but you still have to have the eye to capture them. He is, without doubt, a true master.Newman, for his composition, some of his shots still blow me away. His series on artists is unparalleled. Erwitt is someone who I have grown to know a lot more in the past ten years. I knew his work early on, but I never really had the money to buy his books back then to explore it. His sense of humor and timing is something that I most relate to.

What led you to street photography?
It was an escape from my job. My daily routine was tracking down celebrities and photographing them, as well as covering hard news for the world's media. It can take a mental toll on you and affects your personal life. Try keeping a girlfriend when you keep getting calls to leave the country for two weeks at a moment's notice. Street photography became my mental escape from it. It's also a great way of just being able to see things. Before, I might not want to go to a certain museum or part of town. I now find myself going there because of the possibilities of great pictures.

Can you tell us about your intent/vision when you go out shooting?
Try to be true to yourself and enjoy what I'm doing. If you don't enjoy it, then what's the point. There are far easier ways to make a living, so it's not about the money. I'll pick an area in town that I have not been in for a while and go from there. Or if we are lucky and get shit weather (meaning good weather), I'll stay out as long as possible, taking advantage of it.

How do you work while in the street?
I used to find myself working as a madman possessed. It is from my days as a news guy. It's taken me a while to slow down my footsteps and take in more around me, and this is something I'm still working on!

Do you have a specific idea/plan, or do you only take what comes to you?
The weather will dictate a lot of my work but only from a background point of view. Snow, rain, and fog are great ways of setting an atmosphere or tone to an image. The foreground elements are just what I see before me. It's a great way to come home with a nice surprise. If I see a great character and allow me to do their portrait, it's like Christmas came early.

Street photography can be quite tough sometimes, and dealing with people's reactions is not always simple. Did you have any problem shooting, and if yes, how did you deal with it?
It's all about how you handle yourself. If you act aggressively, then don't be shocked if someone punches you. You still have to remember that you are a member of the human race. I've done plenty of jumping in front of people as a celebrity photographer and news guy, so not going to for one moment say " I'm holier than thou," but I knew that was work, and if I didn't do it, I would be fired from my job and be on the first plane back to the UK. Now being a street photographer is different. For me, it's not how I handle myself. I prefer to engage with people. A smile can go a long way. There are different techniques I use for my work, and each picture is different.

Snowstorms can be spectacular in New York. How did you build up this project?
It originally started from wanting to be out in New York without everyone else around. The city can be insanely busy, and the noise can drive you nuts. It is a love-hate relationship with the city. After a while, I started seeing how much the better the images were, the heavier the snow was. Now I find myself getting up at all hours. 2 am, 3 am does not matter. I'll grab a coffee and head out the door. The project will never stop as I enjoy it so much!

Do you consider yourself a Photojournalist or a Documentary Photographer?
To be honest, just a photographer. I have many hats and have shot pretty much everything. I still do commercial work, so Photographer would still be the easiest way to describe me.

What are your best and worst photography experiences
Anytime I get chatting with someone on the street and learn something, it's a great experience. However, if you have been lucky enough to experience a "Fuck Yer" moment (being the words you say to yourself while shooting), then you know you are always chasing that. It doesn't even matter if the pictures are great. The experience alone makes it worth it!

What kind of equipment do you use?
These days it's all Leica cameras and lenses. I have used everything else, and this is where I have ended up. It's just simple and to the point.

Do you have any post-processing workflow, and what kind of software do you use?
Primarily use Capture one for editing. The trick with culling is to sit on the images for a while. You have to let the brain settle down and come back to them a few days later, sometimes even weeks or years!

Social media is probably the most important tool to promote your work. Which one is the best for you, and do you have a specific strategy to use it?
Social media is a nightmare. You are battling a computer that you'll never beat. It's not a fair system, and we have entered into a difficult period where we find ourselves only posting what resonates with the masses on a tiny phone screen. It has made photographers all shoot the same and leave behind our vision and voice. The trick is, "How do you make it work to your advantage ?, this is something I'm still working on.

The Covid-19 changed a lot the way photographers are working. How did you cope with this situation?
I've seen a lot already in my life, what with the 9/11 attacks and how close I was to death, and all the horrible things that I saw in my news days that you find yourself having to detach yourself from everything going on around you. The only time I got pissed was when the looters were hitting all the stores during the protests. It was just craziness, and I had to get out of town. These people do not love New York as if you did, and you would not smash it up. The average span of someone living in New York is two years. So I wish they had all just pissed off early and left the city alone. People's businesses were already struggling, and these people just put the nail in the coffin. From a work point of view, it is tougher and more expensive. For the commercial jobs I've done over that last year, we had to pay to have covid testing on-site. It added another $6000 to the job. For street work, it hurts because you can't do the portraits that you once did before. The mask hides all the characters in the face.

Do you have any upcoming projects you want to mention?
These days it's commercial work and teaching. Teaching others and watching them progress has been one of the most rewarding things, to be honest. My projects are always evolving.

Finally, do you have one great tip/advice for aspiring street photographers?
Be prepared to work your ass off and get into the habit of waking up early! Street photography is probably the hardest discipline but can also be one of the most rewarding. Find a way to be happy with it. If you are happy, it will come out in your work.

TAXI

ROMAN

Lids
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CAPSULE

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UNITED STATES OF AMERICA
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BREAKFAST

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ISLAND

SWG-5934

IMED KOLLI

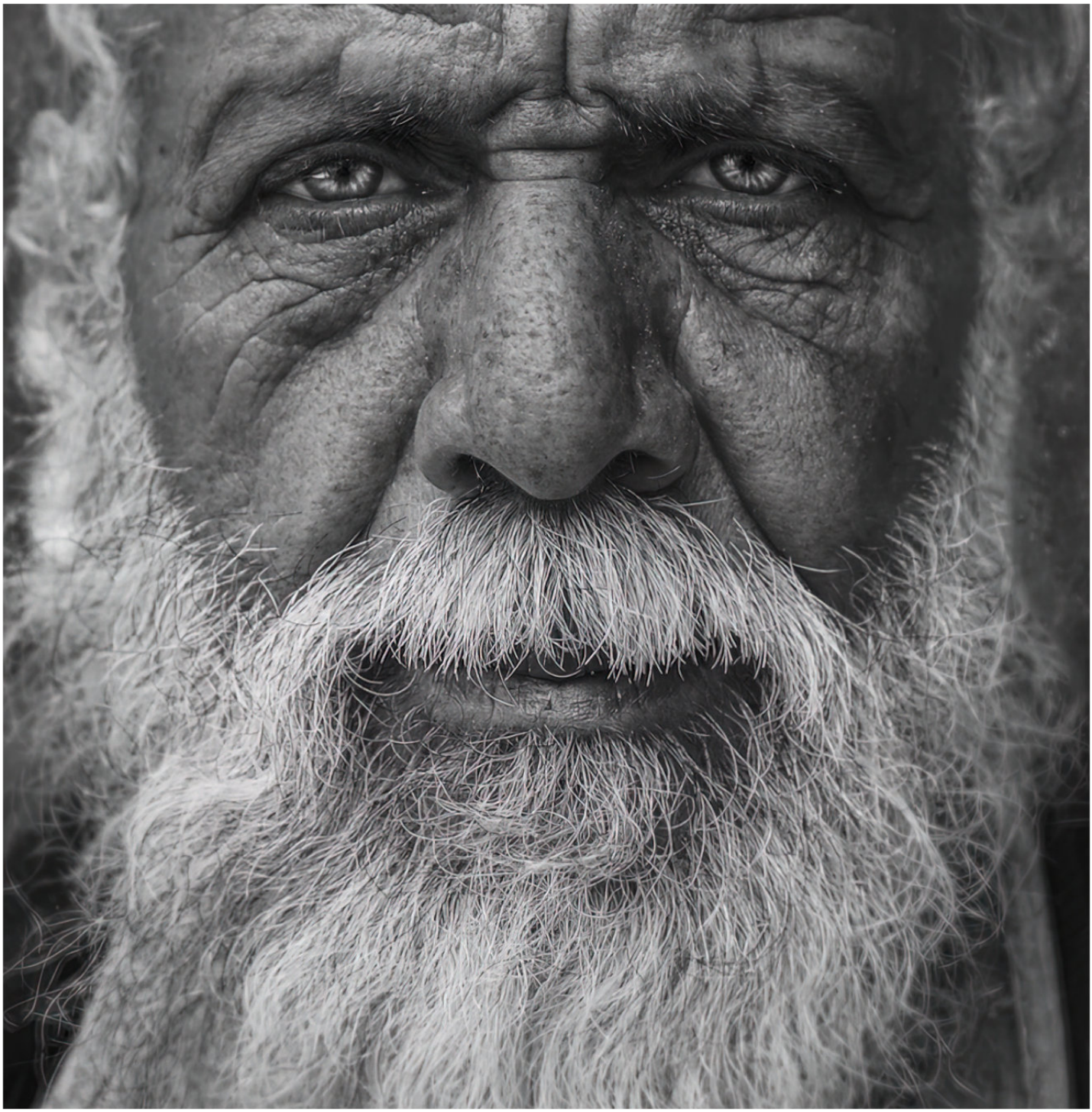
My name is Imed Kolli. My work embodied an alternative view of street photography: instead of (three-colored) photographs, I used black-and-white, with my style of composition and framing, offered a creative twist within city streets' reality. I used my camera as an unconventional way of seeing, framing, and communicating events in poor neighborhoods by shooting through obscure angles undercover. The printed work offered a realistic view of my subjects with a slight bend of stillness, poverty, pain, and truth.

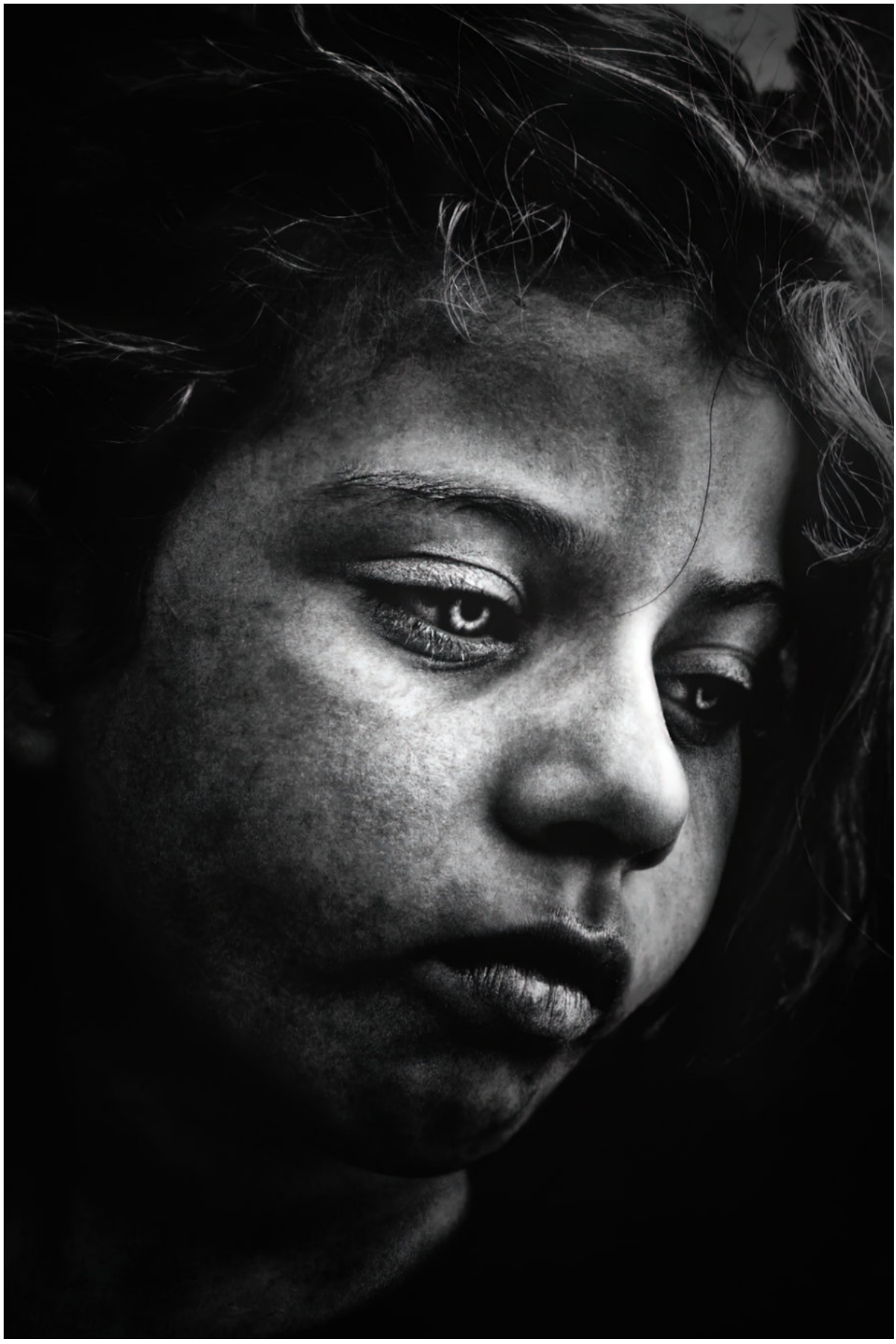
I loved the beauty they are, and this love resonates in my series of Miserables. I only directed reality involvement was to stand under-cover; in doing so, I created images that offers a clear version of reality outside of the poor neighborhoods. My Directed/ assisted reality involvement acts as a filter to the harsh reality of the poverty line city life outside. The pop of my subjects' conditions is juxtaposed against fully monochromatic scenes.
My images below are views of people who live in rock bottom's society. My use of directed reality involvement offers a unique and experimental way of observing miserable people. Through my direction, I choose to release my shutter after deciding how to boost the directed/assisted reality I want to include within the view. Therefore, I purposely interfere with the clarity and truth of the setting. This twist on reality offers a distinct and moody perspective; the "miserables" photographs suggest the forlorn viewpoint of a perpetual outsider. Though strictly viewed as directed/assisted reality, involvement creatively engages the subject matter's reality (in this case, the miserable). Yet, I introduced the truth, which affects the existence of the view positively. In my work, directed reality involvement plays an instrumental role in furthering each narrative's moodiness within the images.

This work is Street-Portrait Photography which could offer a new way of prescriptive people's portraits in black and white. I tried to reach the authenticity of people who had contracted bitterness or resentfulness through their lives. The idea comes from street photography and how to shoot homeless, poor people beautifully from basic. It was all about dramatic situations and the spirituality of portraiture. The most important characteristic was having a sharp eye and being aware of the environment around me. It means looking out for not just colors, shapes, lights, shadows, and so on, but observing my subjects and how they appear and act as well. I exposed the hardships and poor conditions of life of the deprived people through facial expression. I did this in an attempt to assuage these problems. Vividly I wanted to expose the realities of squalid living and misery faced by homelessness every day. Harrowing street-portraits photography combined with emotional storytelling intend to engage and inform the audience and urge them to act.

I accomplished to inform the world of how people are suffering every day. I wanted to show the life these people lived. I had experimented with illustrations that dramatized the devastating human
Cost of the emotional expressions. I realized finally that only photographs seemed to capture the reality with sufficient resolution to change hearts.
This experience had a profound effect on me. Sharpening the focus on the subject matter of my street-portrait photography—Eternal Faces—.. And defining my approach to taking pictures and drawing attention through some beautiful people's portraits summarize the diversity of the human race. And to show how people are the same then how they are different.
I photograph emotions. I'm photographing the initial moment when I laid eyes on the human being beautiful face shape that reflects the whole story of what it means to be broke, Injured, homeless, beggar and poor, underprivileged, and sometimes even hopeless.
I gave the often willing and knowing collaboration of my subjects a metonymic typology of people who lived in the dark side of society, representing the poor, homeless, and the other half. I was after the general truth of a broad category, and the finer realities of individuals necessarily caught my inspiration to pick up this precise subject matter to photograph. The center of each picture was a person and his or her experience at that moment in time. To me and many other progressives, the

SOUL PORTRAITS





rock bottom status added them from personal contact with the impoverished even when Christianity and the Social Gospel created a burden to extend charity to the disfranchised and discarded society. I came imbuing them with humanity's iconic soul and left almost engaging a subject in eye contact. All of my photographs with human subjects do not refer to where the issue is. but the person before the lens and how I visualize their emotions and feelings in a humanitarian neutral way.
It's often about dramatic situations or viewpoints. Drama is created in pictures in lots of ways but using a strong depth of field. The most important characteristic was having a sharp eye and being aware of the environment around me. It means looking out for not just colors, shapes, lights, shadows, and so on, but observing my subjects (Miserables) and how they appear and act as well. Knowing the environment did help in preparing for that moment. I devoted myself to shooting entirely in black and white. I decided to go with monochrome for the experiment because black and white photography has always resonated with me, personally, in a deeper, more emotional way than color. I processed, predominately through dodge and burn, to develop the mood of my subjects. It's the pose and looks that attracted me most to take a photograph in the first place, and this is always the starting point for the emotional element of the image, I believe. The light I encounter more often than not is on grey days. It does nothing exciting. It simply falls vertically down from the sky. I did not move people, so I work with what I have. I tried my best to isolate the subject. It's always about them. I processed with light and shadow in an almost religious way. Instead of photographing with only the intention of capturing interesting people expressively, I tried to take this idea further and locate interesting emotions and gestures in all different types of people. I didn't believe that I could differentiate who is
More worthy of a photograph-based solely on someone's facial features or clothing. I realized that most 'uninteresting' people aesthetically could give me the best emotional photographs with a single powerful expression. So many compelling moments lie within these expressions and gestures that counted basically on Expressiveness.

The portrayal against a dark background was the main process of my actual subject that allowed their faces to fill the whole picture. I worked so effectively that the only real focus had nothing going on except their close-up portraits, which blended into the darkness. Counting on expressions grabbed out the emotions in a powerful, cohesive way. My project captures people who didn't grow up with the utmost privilege. And which they all have been affected to depression, addiction, anger, and resentment. My actual subject's expressive photographs showed the diverse faces along some different reactions that was packed with incredible detail, emotion, and personality.

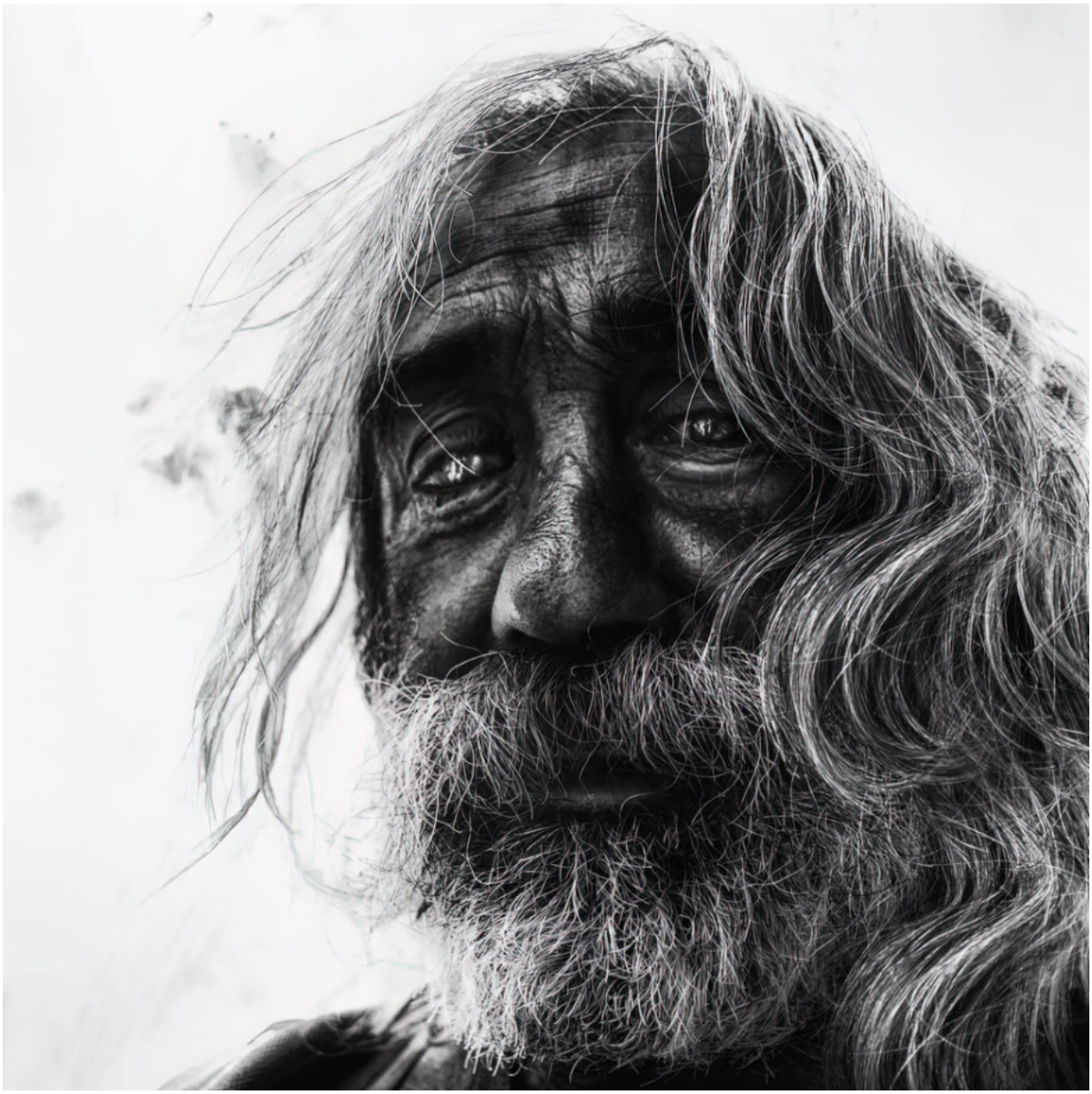
Shot in black and white and cropped fairly consistently to head and shoulders, the series's variable becomes the people captured, showcasing their variety from their body of spirits that shows in their faces and eyes. The most distinguishing element of my body of work and my actual subject was the eyes' focus. Knowing that a person's gaze can transmit the emotions he wants to convey, I meticulously sharpened and illuminated the eyes and other distinctive facial features in post-processing. The result was a compellingly piercing stare that not only expresses deep emotions but also seems to peer right into the viewer's soul.
I use Nikon D3200, a good camera with its strengths and its faults. Equipment matters a lot. Surely a camera that allows you to use high ISO values helps in a genre where the use of closed diaphragms and fast shutter speeds is valuable. It is a genre where even the shape of the used medium is important, this to be less conspicuous. I believe that the fundamental thing is not the camera used but how well you knew such a camera. I must dominate it, know its strengths the critical elements, and use these to build a good image. We should remember that the great authors that often inspire us used technologies much less performing than the ones we have today (Jacob Riis).
Taking street pictures, I think, is almost like entering people's emotional sphere. I shoot with zoom focal (18-55 mm) Nikkor lens, which, several times, pushes me to get as close as possible to the subjects that I want to capture, and, precisely for this reason, I try to be as discreet as possible. My camera is a Nikon D3200. .Using an 18mm focal length is not always feasible, so I use "tricks" like shooting without bringing the camera to the eye. It is certainly not an easy technique. It needs plenty of training, Or, when possible, I try to talk to the people. I shoot in jpeg, and I did not use camera presets. However, I passed on Photoshop CC 2018 to adjust the basic settings, contrast, tonal values, clarity and converted my RAW files into black and white photographs. I tried to have an analogical approach even if I shoot only digitally.

The singular emphasis in others on subjects, divested of a story, is all the more remarkable for this reason. In this project, I emphasized the reflective mode over the nature of my body of work envisaging. The images are for The —Eternal Faces— did privilege the inventorial world of observation and artistic classification as it reflects reality, with the objects taken out of context. There is no doubt that my work body has profoundly shifted how we perceive these people in existence. The sensual appeal of reflection outcome intents in the real world has proved irresistible to photographers, including my project—Eternal Faces—. I intend to reflect on these people's realities and finding expression in practitioners of widely differing outlooks and goals. Photographing these kinds of subjects acquire an aura by being taken from their relaxed, often overlooked position and under intense scrutiny.
I should look upon my project dispassionately to create images. It just wasn't sympathy. It was more of a forced, intrinsic, and integral self-reflection.

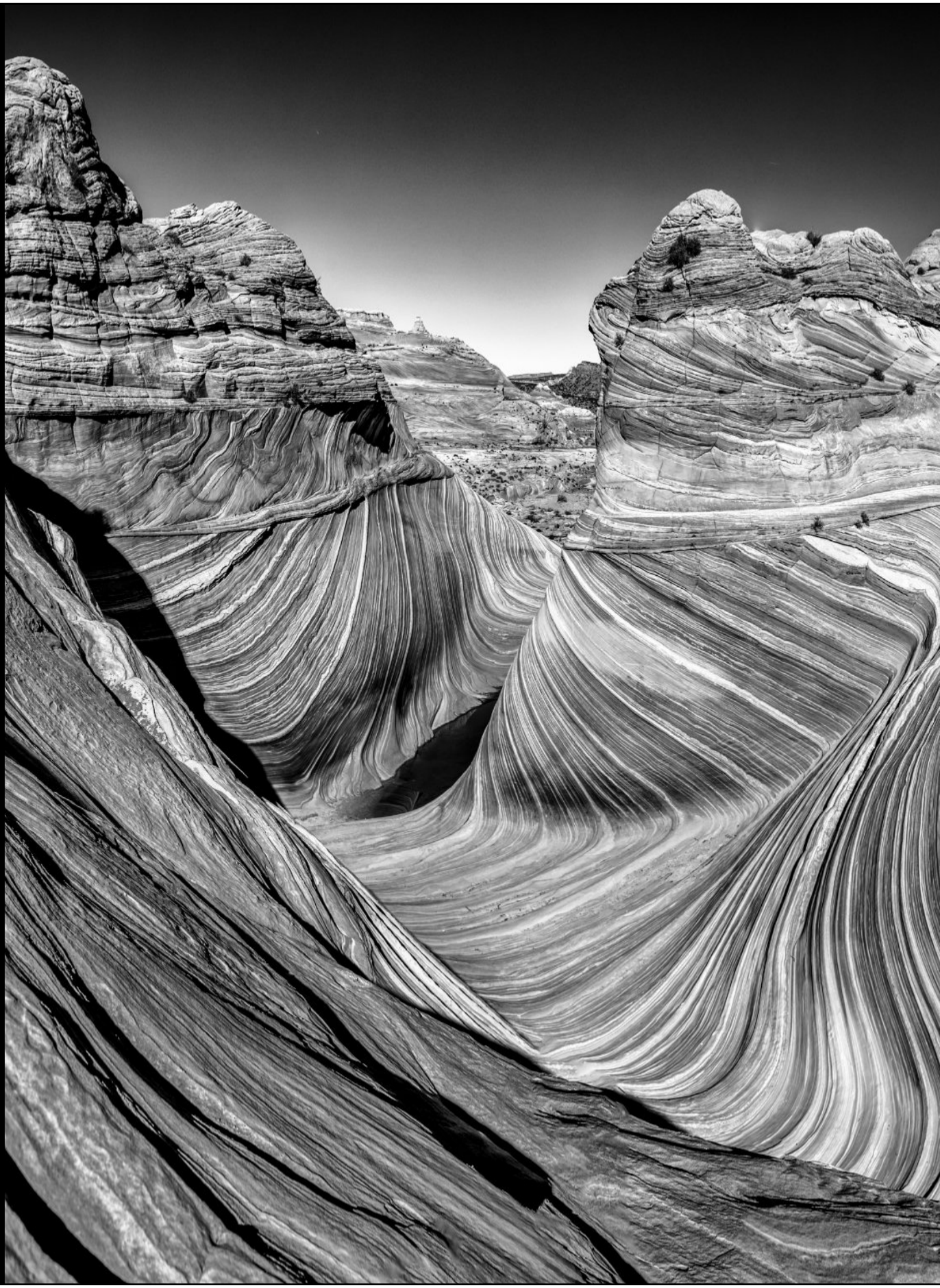
My body of work is for all the happy people, all the happy people who have real nice lives and have no idea what it's like to be broke and poor. People who ignore these types of people negatively. People who have the intention to make the world a better place and to make the change. Every day, people read the NYtimes newspaper in their fancy offices and even Young photographers who look for inspiration from whatever black and white photography into portraiture. The idea is to invite the viewer into the image's space, turn him or her into a participant of a three-dimensional tableau in which the area represented in the photos and the real space merge. Each image of the series offers the viewer a recording of a different perspective to the same thing in the same instant. The photos make the viewer hold multiple viewpoints: as many as there are images in a series. I believe it creates an effect of alienation. It provokes the viewer to retrieve his position in space and become aware of his role as the viewer, and that's what I attend to do and reach in exhibitions.

Here, the viewer has access to the connection in between to view the relationship a conscious but emotions with a dark and oppressive subconscious. It is not my intention to tell people what to see, but for the viewer to place themselves within those black and white scenes and extract meaning from the art and experience related to them.

My subjects were easy to find but difficult to photograph. Tthey are locked in poor neighborhoods, which could be quite dangerous and risky to get involved in them. I didn't want to exploit these people or steal photographs of them like many other photographers who had seen the homeless as an easy target. In an effort to make intimate portraits, I tried to connect with each person on an individual basis first and have this kind of human attachment before pulling the release button. My lack of experience as a photographer sometimes worked to my advantage. My blurred, half-lit



CHARLES LUPICA



«INTERVIEW»

How and when did you start photography, and what was your learning path?

I started when I was very young. My father was an avid family photographer; photographing all the family events like Christmas, weddings, birthdays and of course, family vacations. When I graduated from high school, I wanted to be a professional photographer but the main avenues to get there were through art college or photo-journalism. I can't draw a straight line using a ruler, so art college was a non-starter for me. Similarly, photojournalism didn't hold much appeal. So, I put photography aside and became a geologist instead. Photography became a hobby, until, in 2008, out of work and living in a foreign country, I decided that the time was right to pursue being a professional photographer. My wife had a stable, well-paying job so pursuing photography as a profession didn't require making a sound financial decision.

From there, I hate to say that, I am mostly self-taught. I always hate it when people say that because we don't live in a vacuum. We are influenced everyday by the people and imagery around us. We don't discover most of what we know about photography. We read about photography, we talk about it, we share ideas about it. Learning about photography is learning about ourselves. There are probably few among us that haven't watched a YouTube video, or a training video from Adobe, or Aaron Dowling, or Scott Kelby, ...

I like the quote, " I can see further because I stand on the shoulders of giants." ; giants like Ansel Adams, Imogene Cunningham, and Edward Weston.

You moved to Utah a few years ago. Did that change your perspective on Photography?

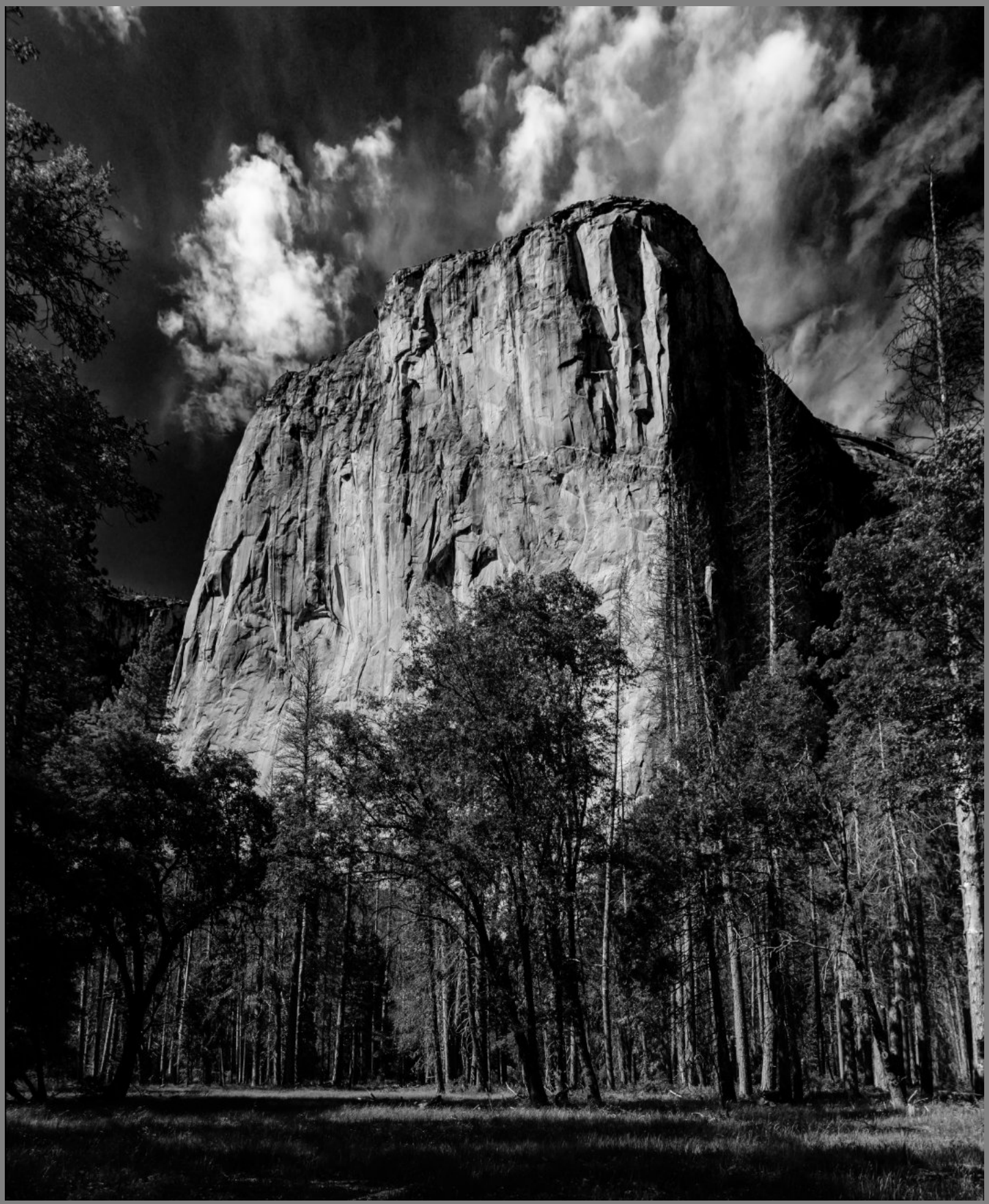
Photography is a journey, not a destination. So, my perspective is always changing. Before moving to Europe, my perspective was mostly landscape and nature. People and architecture would not have interested me back then. But Europe has such a cultural richness that to ignore the people and the places is to ignore Europe. Sure there are great natural wonders such as the Aletsch Glacier and Mont Blanc but they seem less important compared to the "Old World" charm of country villages, their people, historic buildings, markets, cemeteries, churches; just a whole range of interesting subjects to be found by simply taking your camera and walking out the door. This was especially true for me, living in the heart of a small Swiss city, Neuchatel.

This was a personal journey for me. I was still shooting film up until 2008. Film was becoming increasingly expensive; perhaps $50 or more to buy a roll of B&W film, have it processed and printed. In 2008 I bought a digital camera. In my mind, digital was color because it took color pictures that could be converted to B&W. Once color, always color. It took me 3 year before I started to shift back to my origins as a Black and White photographer.

After moving back to the USA from Switzerland, we moved to Washington State. The Northwest didn't really click with me photographically though I did enjoy photographing the architecture of Seattle and especially Bellevue - where a new building seems to rise to the skyline every month. It was only when we moved to Utah that I dove completely back into photography. There are so many compelling National Parks within a "short" distance; 12 come to mind. I would guess some of the impact of living in the southwest comes from my lifelong love of Ansel Adam's imagery. So much of it was taken in the southwest. I often pan through my large stack of Adam's books to see what images he took of places I'm going to. Then, when I get there I try to see if I can take the shot and improve upon it in some way, a different angle, a better sky, better tonality.

Since you are close to the best National Parks, and shooting a lot of landscapes, did you modify the way you work?

Yes and no. I didn't modify the way I work as much as I modified the way I looked at the world. Instead of photographing buildings and people I am photographing mountains and animals. But you could say, I moved from photographing buildings to photographing the much grander building block of nature, mountains; and the critters that inhabit them. So I quickly realized that shooting mountains could be like shooting building along the promenade of La Defense. I just needed a little mental shift. But I do miss shooting the architectural and culturally richness of Europe.

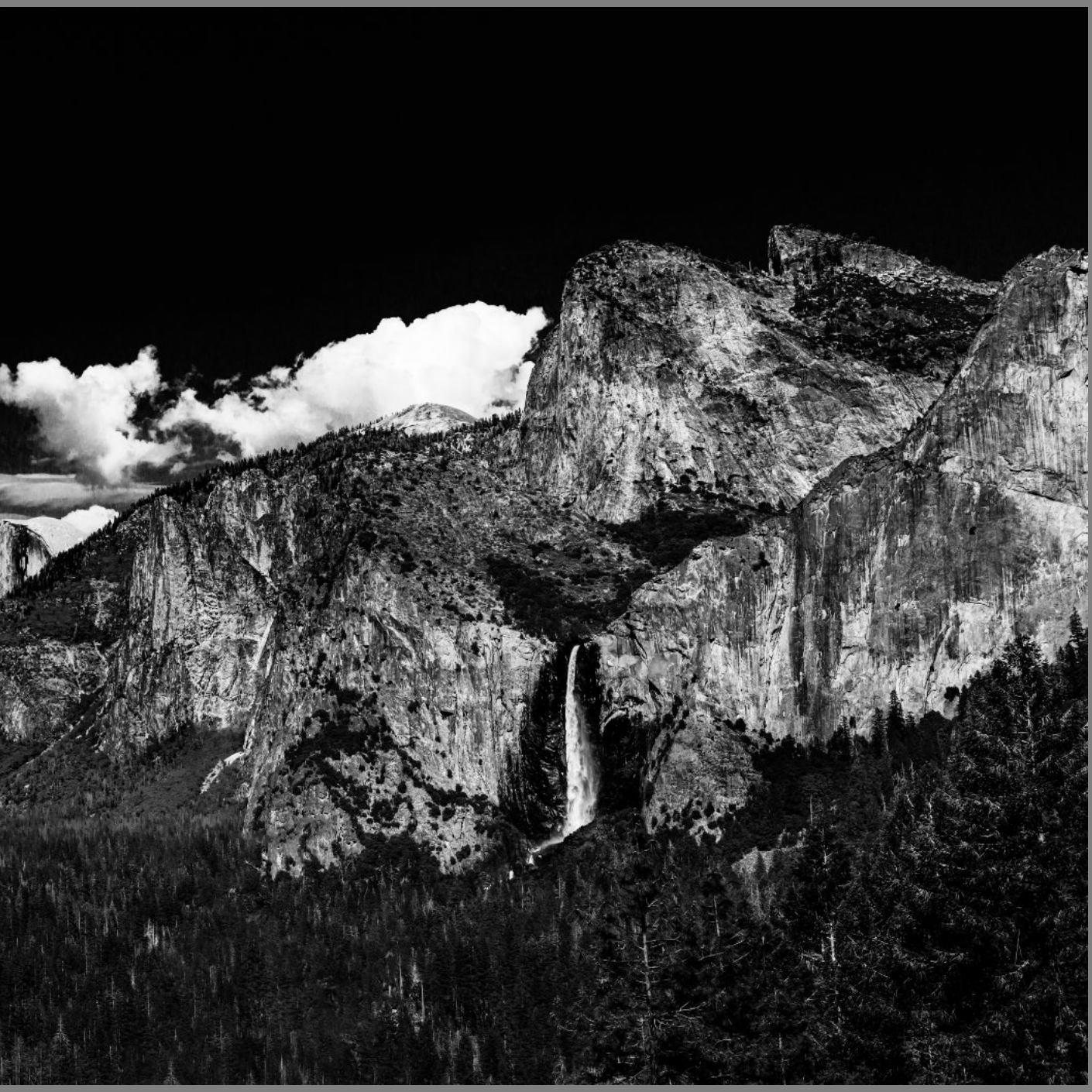


How do you select your location?

One of my goals is to visit all 53 US National Parks, so those are automatic. I'm interested in Native American Rock Art and ruins, so I try to visit them if I'm going to be in an area. The sad things is, I'm getting older and many of these places are just getting to be beyond my physical abilities to get there. So, I start out with a basic destination in mind and then look for other places of interest along the way. I'm not a hunter like some photographers I know. They will plan a shoot for weeks, then visit the location, take some "test shots", return home, analysis the images, then go back to get just what they want. I prefer to rely on gut instinct and luck. I'd rather be lucky than just about anything. You can do a lot of planning but that will seldom get you in the right place at the right time. You have to be there, but luck will take over from there. From there, choosing a location becomes more happenstance; just happened to be there.

. How do you prepare for a shoot?

My preparation is minimal other than checking my gear. Making certain I have all the bits and pieces, charged



batteries, I do think it's wise to spend some time reviewing images of an area, especially if it's an area new to you. It doesn't hurt to come home with images that where taken using the same tripod holes that 2 million other people used. Get the iconic shot, then find a way to make it your own. There's an old photojournalism adage that goes something like this, "Just get the #@$%^& picture." There have been many times where I wish my camera had been set on auto. By the time I was able to correct the settings for the current situation, the scene was gone. Get the picture, then get creative. But get the picture first.

What kind of equipment do you use (camera, lenses, filters)
I use almost entirely Canon cameras and lenses. From there I have an eclectic selection of UV, circular polarizers, circular neural density filters and plate filters (for long exposure images)

Are you using your Architecture photography background to shoot the massive structures you find now?
As I said earlier, I'm very grateful for having had the opportunity to photograph some amazing buildings in Europe

and the experience of working with Jean-Michel Missiri and Joel Tjintjelaar . The concepts apply equally even if that isn't immediately obvious. One important thing with both is the angle. If your angle is too shallow, the object looks smaller in the image than it does in your recollection of it. Looking for shape, contrast, and texture are still very important.
In giving this a bit more thought, one of the big differences is in heavy image manipulation. Buildings and cityscapes tend to have lots of straight lines and well-defined edges. Nature and landscapes have very few distinct lines. So the biggest difference is when you need to do something like a sky replacement or enhancement. All those trees and bushes on the skyline are a lot of trouble and require more work and a refinement of my post-processing skills.

I like to understand the intent/vision of a photographer, so do you have a specific intent when you are on location and have a specific final image vision, or do you work on getting a well-composed/exposed image and finalize it with experimentation during post-processing?

I have a more or less, general vision that is mine; that is, I'm looking for contrast, shape, form and how the light "feels". With Black and White photography, you have a wider latitude of lighting conditions that work than you do in color. Color is almost always best in morning or evening light but Black and White works most of the day (and night). This is especially true of modern post processing tools that allow you to lift the shadows as long as they aren't totally black. I know people that strive to have the absolute best composition in camera but to me, that is a bit restrictive. I would rather have a really good composition with some extra space so that I can crop the image in post-production. I often find that a slight difference in cropping makes a big difference in how an image feels. And, I have to admit that, I bracket just about everything I shoot. By using exposure bracketing I have access to a darker frame and a lighter frame if the dynamic range of the scene is too wide to capture. Most of the time I only use the middle image, but I have the others

if I need them.
One last thought on this. A large number of my images are composed of 4 or more frames. Some of my panoramas might be as many as 20 frames. Panoramas are tricky things because what is well exposed in one part might not be so well exposed in another part. Having multiple exposures allows me to mix and match what I need in post processing. Also, panoramas are hard to get perfect in camera because they don't exist in camera. They are the product of experimentation in post processing. I would say that I never finish a panorama that hasn't been cropped.

Processing Black & White landscapes is not an easy task. Can you explain your workflow?
Yes. Take the images, let them sit on my hard drive for 1 to 10 ten years. Then process. Speed up workflow if clients are involved. But seriously, I do tend to let my images age for a long time before I process them. Some of this may be procrastination. Some of it is I'd much rather be out there shooting than sitting at a computer processing images. I guess it depends on who you are as to what is important. I'm sure some people can't wait to get home to download the images to their system so they can process their newest vision. I like to wait a long time because I think that image selection needs to be separated from the experience of taking the image. There is, or can be, an emotional connection to an image. That emotional connection blinds you from the "art" value of the image. But waiting a while between capturing the images and processing them, you remove that emotional experience from the decision process.
Once I decide it's time to process the images from an experience: Well, first thing I always do once I get home is to transfer the images onto my computer using Lightroom. Once my brain is in processing mode, I'll page through the catalog until I find something of interest. Frequently I'll do a Black and White preview using one of the default Lightroom conversions. These need to be improved by Adobe, but they give a preliminary idea of what it will look like, is more time

investment justified? The whites are always over-driven, so they need to be reset, the highlights are mostly too bright so they need to come down. The blue slider needs to be adjusted to get a darker sky and some play with dehaze, texture and clarity. Now this all sounds like a lot but it's basically a few minutes. If it looks "good" then it's time to get a little more serious and load it into Photoshop for a more serious effort. As I mention elsewhere, once in Photoshop I do a basic conversion using the filter function ADP Monochrome Fxs panel. Again, I'll adjust the blue slider to see if it creates the sky I'm looking for. Sometimes, if the sky just isn't working, the image is a bust and I move on to something else. If I'm really happy with the image but just can't live with the sky, I'll try cropping the sky out or replacing the sky to see if either idea works.

Once I have an image, I like with a sky that I like, I start working on other aspects of the image. This is where it gets difficult to give advice. Within the "Filter" function of ADP, there are more than 6 sections, each with 2 or more masks. Here, only a visual inspection and your photographer's eye can help. All I can say is this, if the highlights seem too bright, play with the masks in the highlight section, if the shadows seem too dark, play with the shadow slider. For example, adjust the highlights then paint on the mask to isolate the effect to the area that you want. If it doesn't work, try something else. It's an iterative process of trial and error until you get it where you want it.

After all of this complexity, don't overlook simple ideas. a) Ask yourself, "What is the subject ?" One of the simplest things you can do to improve an image is to crop the image to better focus on the subject. b) Use a tool to improve the tonal contrast; a tool like Nik Collection Color eFxs. c. Add a subtle vignette. Yes, I know you hate vignettes but believe me, a lot of professional photographers use a subtle vignette to help draw the viewer into the image. However, the vignette tool in Lightroom is not all that subtle; use it carefully. Better yet, use the vignette tool in Lumiflow.

How do you choose Black and White instead of color?

Haha, a better question is when I decide to use color. As a Black and White photographer, I never decide to use Black and White. I have to choose to use color. Perhaps a better question might be, "Why did you choose to be a Black and White photographer?" To me, Black and White is about shape, texture, tone and what make something what it is. Color blinds us to the "true" nature of things. If you can capture the essence of something in Black and White, then the essence of that that thing is it's color. If you strip the color away and the subject is no longer of interest, then color was the subject. If you've seen any of my Black and White floral images it really underlines this idea. "Truly" beautiful flower images are beautiful in color or Black and White because the beauty is the form, the structure, the texture, etc. Black and White captures the essence of the thing / concept.

In terms of individual images. I almost never choose color over Black and White. To be a B&W snob, I have been known to say that, "Black and White photography is the only true, Fine Art Photography." The only exception that I make to this on a regular basis is Native American Rock Art and ruins. To me, the color of the rock, and the color as it interacts with the texture is part of the essence of the subject. Somehow, they just don't seem to look right in B&W. They seem to lake a certain spiritual connection when removed from their reality.

What kind of software and plugins are you using?

Mostly I use Adobe Lightroom, Adobe Photoshop, and ADP Lumiflow. (Lumiflow comes with the main ADP 3 panel a Monochrome FXs panel). I have the full Topaz suite and use some of those tools; but only occasionally. I still have the updated Nik Collection and I use it once in a while. I still like color eFxs Pro to improve tonal contrast. The other tools I have will do that, but I know color eFxs and it's simple for me to use (nothing new for me to learn - lol). As a technical editor for Shades of Grey magazine, I have access to other, great software, but learning new stuff when what I have gets me there is always an uphill battle.

How do you build these shades of Grey palettes?

Lol, I'm not sure I even understand the question other than to say, by using my "photographers' eye". That is, I scan the catalog and look for images I think are interesting then I do an initial conversion . Sometimes that's a simple conversion in Adobe Lightroom. If my only goal is to share it on social media , I may do most of the conversion in Lightroom. One of the main concepts that I use to build the palette is to play with the color sliders to see if they have an impact. The blue slider is very important in developing a rich, deep black in the sky. In desert scenes with lots of "red rock", the orange and red sliders can help to separate rock layers and give them more definition.

For a more "complex" conversion, I'll edit the image in Photoshop using a lot of layer masking and luminosity masking. My go to tool for that is Aaron Dowling's ADP Lumiflow monochrome FXs panel. Again, I'll do an initial conversion using "filters". If there is sky in the image, which there almost always is, I will play with the blue color slider to darken the sky. Then I will try to build a tonal range by playing with each luminosity range, highlights, mid-tones and shadows. All in all, there are probably a dozen different masks that you can paint on to bring up one feature while taking down another. At first this is a bit confusing but, with practice and patience, it becomes simple to work with.

Social media are now a key element to promote and distribute your work. Which one is the best for you and why?

Question #13 - better be careful with this one - lol. I'm not a big fan of social media but I know it's a necessary evil. If we could remove all political influences, it might not be so bad . I seem to recall that when I was younger, you didn't talk about politics or religion. I think it would be a happier world if we went back to. I want to share art and beauty, not politics and all the ills of the world. For right now at least, I use only Facebook. All of my images are post-processed, so I don't find other social media platforms to be convenient. I have to admit, that I really liked Google Plus in the early days, when it had an emphasis on photography and photographers. I was really saddened by the continual erosion of a place for photographers until its final demise.

The Covid 19 is a huge thing for photographers, as travelling is restricted. How do you cope with this situation, and has it changed your vision of the society?

I have to say I didn't cope very well. That is, I became completely isolated from everyone and everything. There have been weeks, perhaps months where I haven't left the house. We would order most of supplies online. Some we order as curbside pickup, but I don't go get them, my wife does. You would think with all that time at home I could catch up in the huge backlog I have in my photo catalog; but I'm not sure that even updated my Adobe products in 2020. For me, 2020 was a year in hibernation ; except for two trips to Yellowstone and a visit or two to Zion National Park before we were fully aware of the pandemic.

I don't want to be political so just let me say that the pandemic has impacted my view of society, and not for the better. I think that I will feel some repercussions from the impact for a long time, perhaps for the rest of my life.

Finally, do you have one great advice for any aspiring cityscape/architecture/landscape photographer?

Different people feel differently about this but I always like to do an image search on Google to see what images other people have taken at a place and to try to get a sense of the place before I go there; such as: different spots within the area, different lighting - morning preference or evening preference, different angles or other things I may not have thought have.

Too often I have gone somewhere, come home and looked at my images, looked at online images and thought, "Darn, I wish I had seen that before I went there. I was only a sort way away from there and missed it entirely." There is a certain amount of satisfaction is "discovering" you view of a place without the influence of other photographers but, all too often opportunities are missed because you haven't thought of this or that.

Another piece of advice I would like to give is to slow down, think about what it is you're trying to capture, "What is your subject". Walk around, often a slightly different angle is better than the first angle you select. Try to get down low or get up high - everyone takes pictures at "eye-level". ALWAYS shoot the iconic image, then search for your vision; make it your own. One of my favorite pictures of Ansel Adams is Ansel standing on top of his "Woody" with his tripod. This was genius. It gave him a unique view of the world that few other people experience.

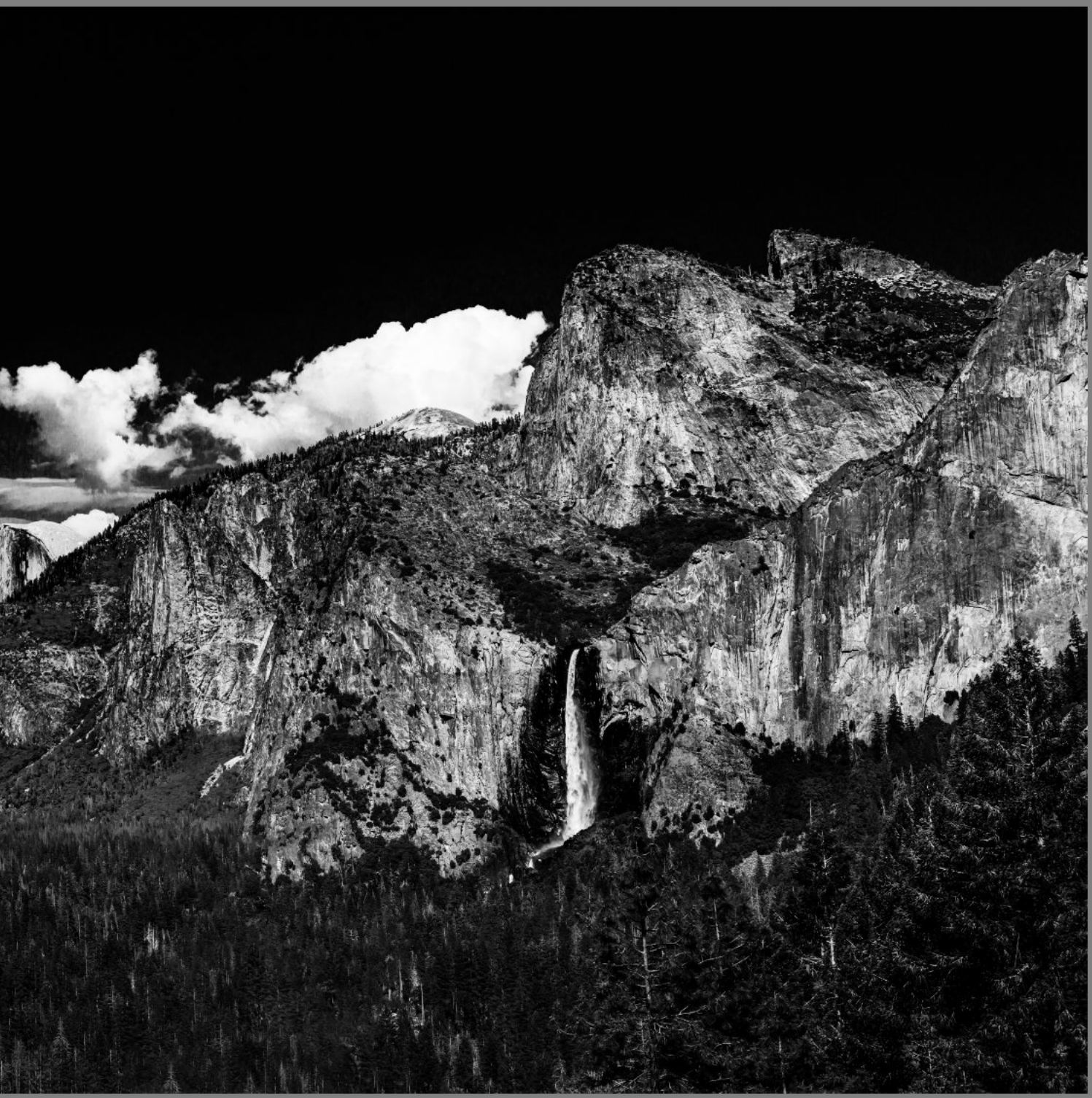
One helpful piece of advice that I don't think I've ever read is, don't be afraid to adjust the aspect ratio of landscape scenes. Mountains at a distance always seem flatter than we remember them . In most software, it's easy to adjust the aspect ratio. In Lightroom for example, it's just a matter of sliding a slider. Give it a try on your mountain pictures, you'll be surprised at how much better they look with a little "squeeze".

. Do you have any specific projects for 2021 (photography, books, exhibitions)?

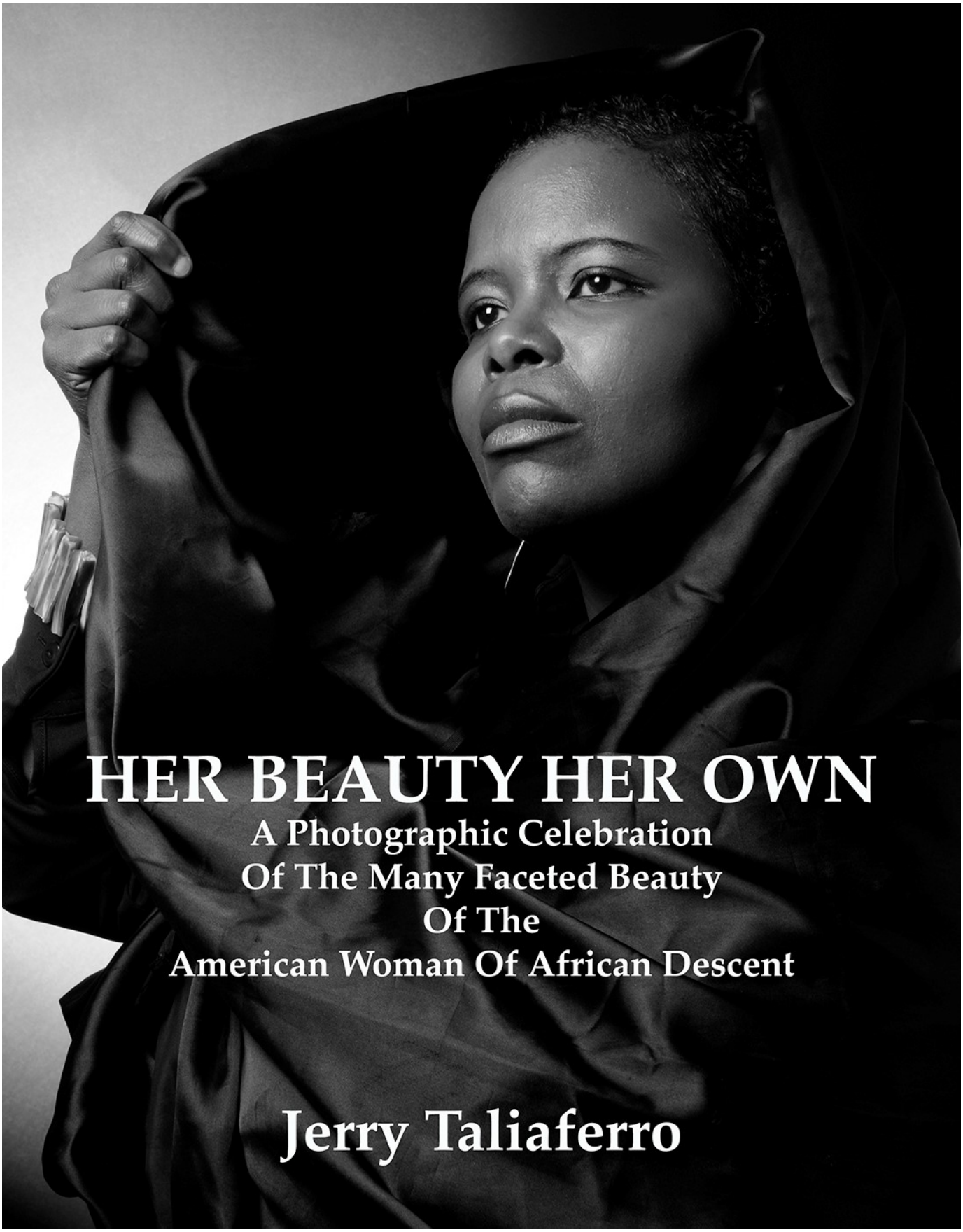
Yes and no. The pandemic set me back, put me in a funk. I need to reestablish my connections to galleries. It's hard to sell artwork when you aren't represented by a gallery or do a lot of work promoting your art in social media and online stores. Two of the local galleries are co-ops and require you to sit the gallery a few days a month. Until now, I haven't been comfortable with the idea of being around a lot of people. By fall, I'm hoping that I will feel safe enough to go back into the co-ops. There is another gallery that I have worked with in the past but they changed ownership about the time the pandemic started and I haven't talked to the new owner, though I was probably the top seller there in 2019.

Also, very soon, we are going to get into our Motor Coach (RV) and head out to explore more of the U.S.A. Initially, we plan to make a regional loop around Utah, New Mexico, and Arizona to visit some of the more far flung place that we haven't visited yet; places like Chaco Canyon, Canyon de Chelly, Organ Pipe Cactus National Monument, and more. As soon as the weather is good enough, we plan to head to Maine along a route that will take us across the northern USA and come back through mid-America. Then, if we're not traveled out, we want to spend a month in the late fall in Oregon and Washington; with a hope we can get some stormy ocean weather.

All that traveling should make for many great opportunities to photograph many places we've never been. And of course, there's my ongoing 365 day project to share an image a day on FaceBook; https://www.facebook.com/charles.lupica



JERRY TALIAFERRO


HER BEAUTY HER OWN
A Photographic Celebration
Of The Many Faceted Beauty
Of The
American Woman Of African Descent
Jerry Taliaferro

JERRY TALIAFERRO

How and when did you start photography?
I developed a series interest in photography in 1981 when I was posted to Ft. Bragg for U. S. Army Special Forces training. It is there that I first received training in photography.

What kind of images were you looking at when you started?
I was interested in commercial photography. I liked the clean and purposeful execution of the imagery.

Who are your main influences, and why?
I was greatly influenced by the photography of Horst P. Horst and the masters of early Hollywood photography such as Sinclair Bull and George Hurrell. I was impressed by the of dramatic lighting.

What led you to portrait and documentary photography?
Faces and hands have always fascinated me. I believe that they tell the story of a person in an instance. The texture is like a written tale.

How do you build-up your projects?
I believe the many great great are built rather than merely "taken" . I like building an image. I love planning the background, the foreground and the lighting.

Can you tell us about your intent/vision when you go out shooting?
I learned from commercial photography that you should understand what is the purpose of the image being produced, what response(s) are you trying to evoke.

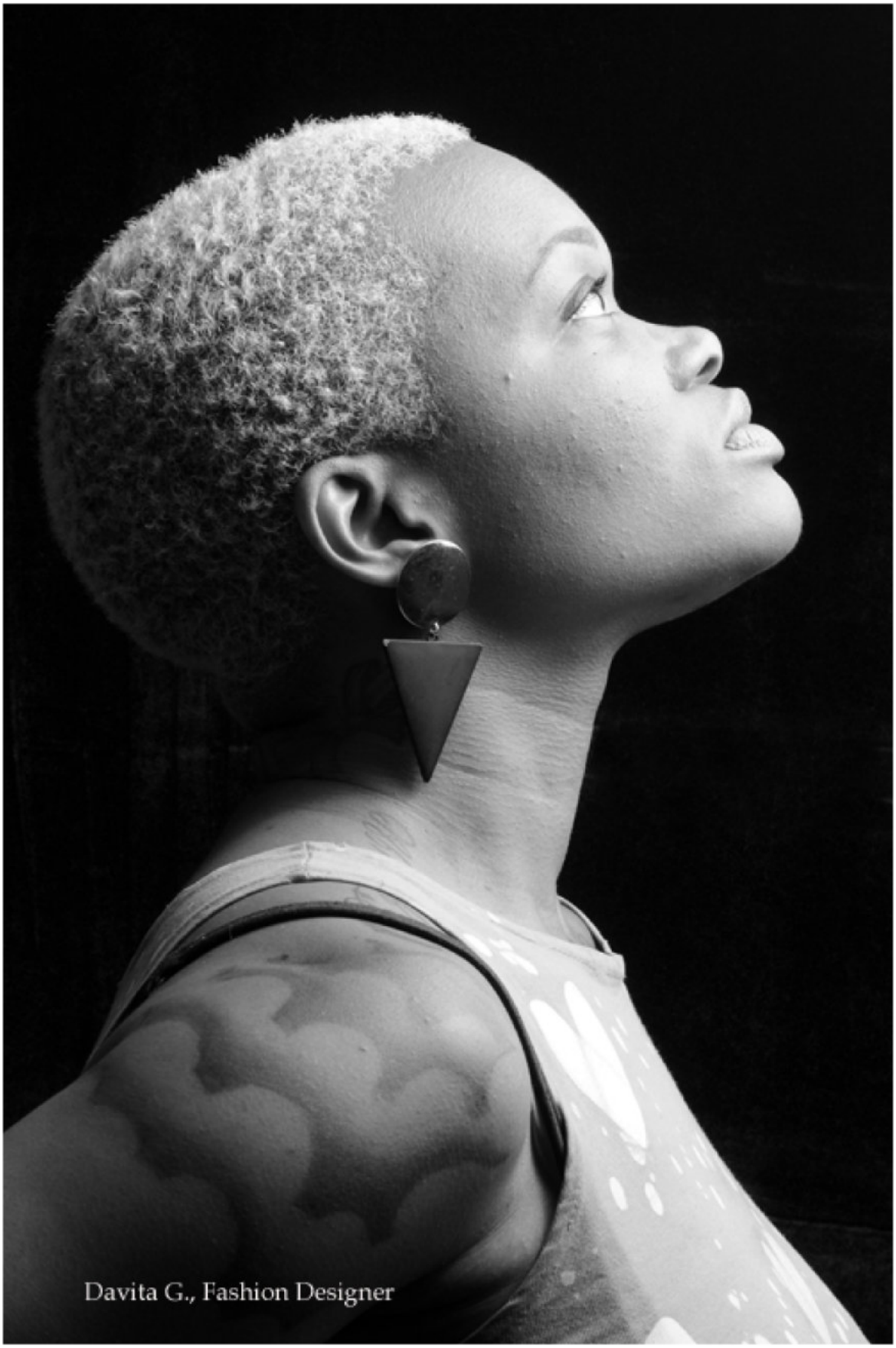
Do you have a specific idea/plan, or do you only take what comes to you?
As I have said , I believe in having a plan.

How do you connect with your models?
I prefer to work as team to achieve a specific goal. Most of the time I work with a model that I have already developed some kind of trust or rapport or friendship.

Do you consider yourself a "Documentary photographer"? Can you tell us what exactly documentary photography is?
No really just a photographer.

What kind of equipment do you use?
Mostly Nikon DSLRs. I loved working with 4x5 view cameras but technology has moved us away from those great cameras, sadly.

What was your most memorable photography experience?
A woman who who wrote in the guessbook for a Women Of A New Tribe Exhibition, "We Have Become Art!"


Davita G., Fashion Designer

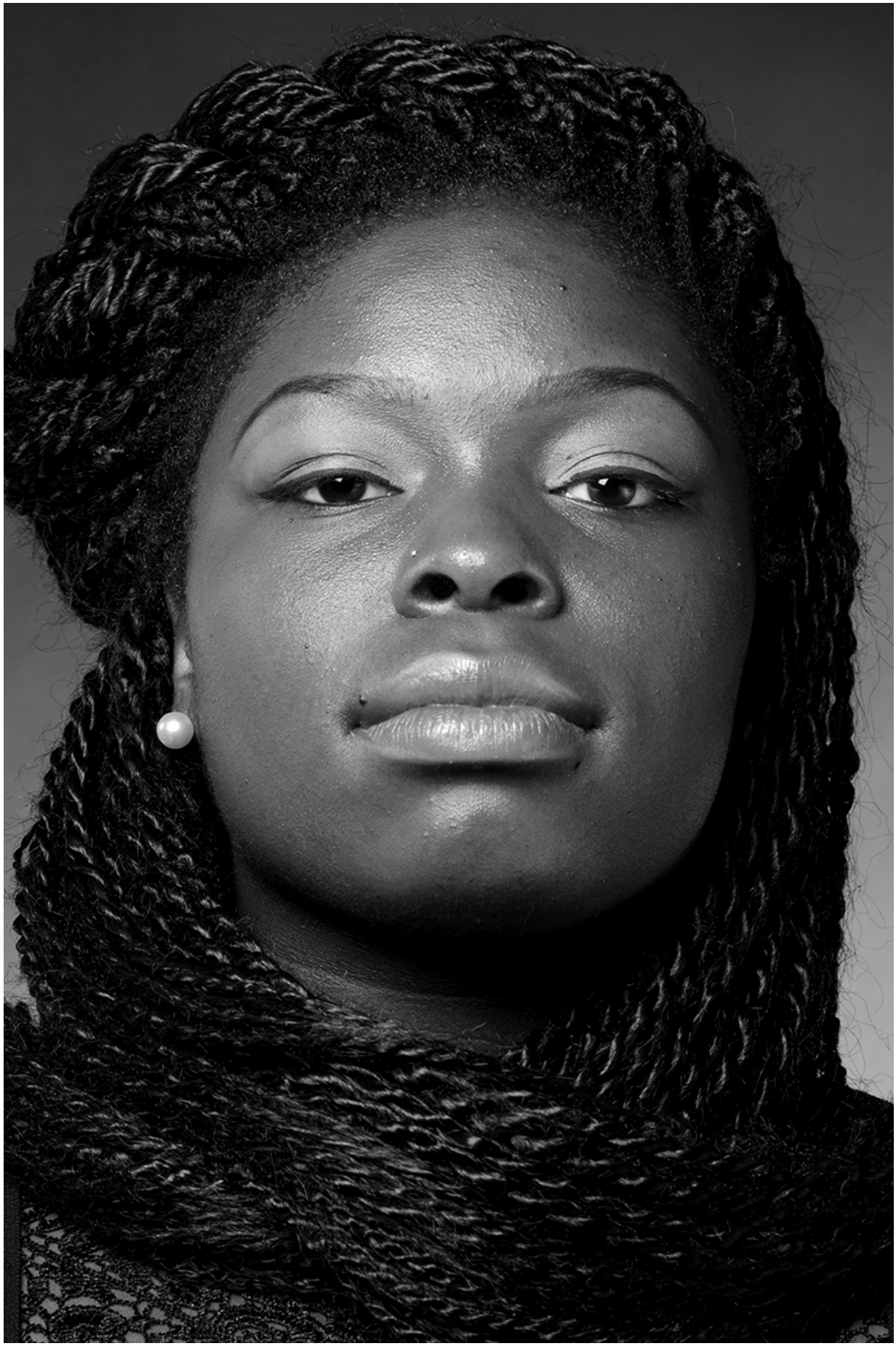
Do you have any post-processing workflow, and what kind of software do you use?
Simple. I do a quick edit to pick the images have impact. Then a more careful edit to find the best images.

Social media is probably the most important tool to promote your work. Which one is the best for you, and do you have a specific strategy to use it?
I like LinkedIn because it allows you to target your promotional efforts to specific groups of people such as curators and gallery owners.

Can you tell us about your current exhibitions?
Our newest exhibition, SONS, SEEING THE MODERN AFRICAN AMERICAN MALE which is about race, perception and the African American Male experience is relevant and timely. It is meant compel thought and conversation about an important issue that many communities are facing. www.blackartphotoart.com/SONS.htm.

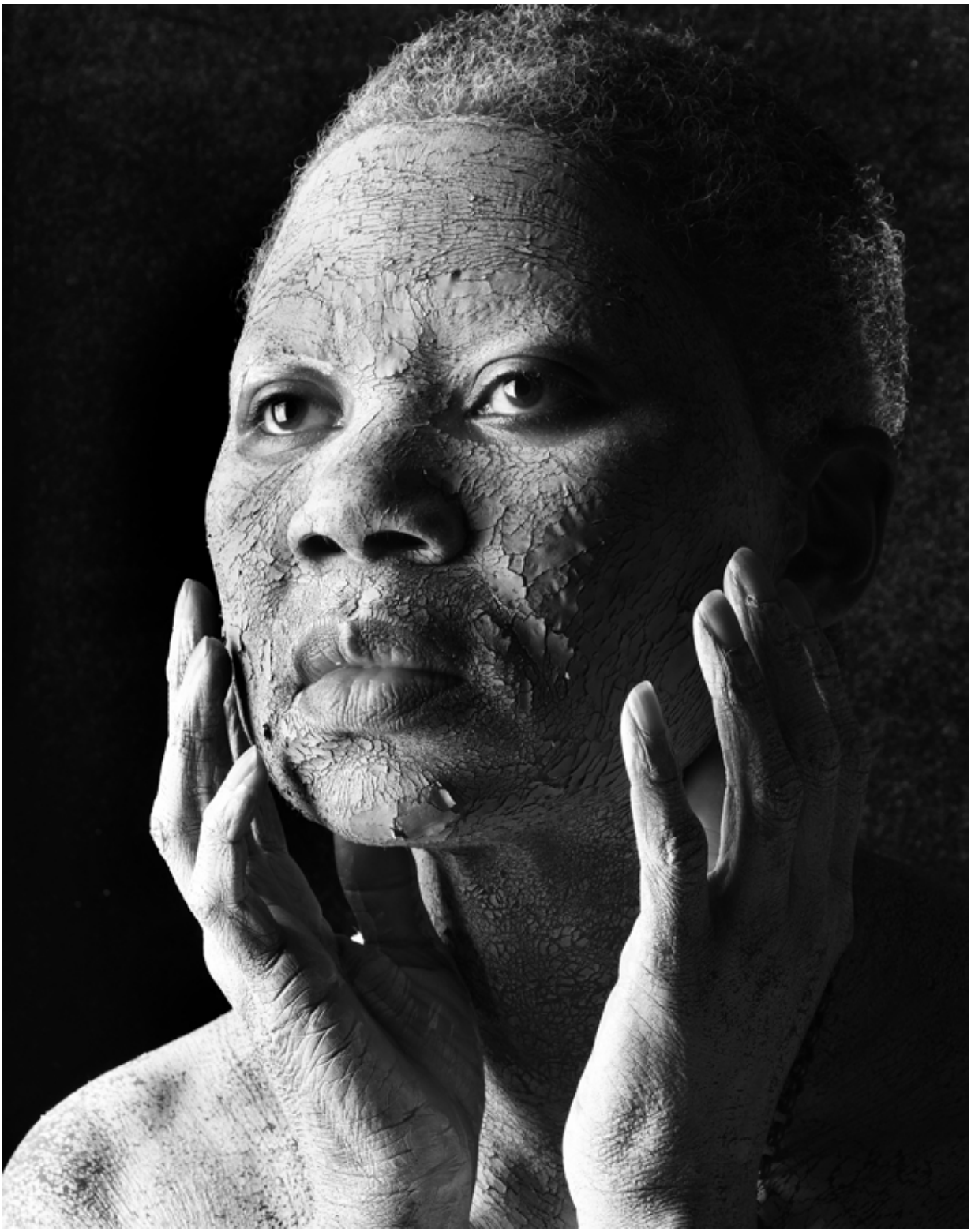
Do you have any upcoming projects you want to mention?
I have just finished the book HER BEAUTY HER OWN, A Photographic Celebration Of The Beauty Of The American Woman Of African Descent. I am now in the process of searching for a publisher. See a sampling of the imagery

Finally, do you have one great tip/advice for aspiring street photographers?
You have heard it before, " Be true to yourself. "



Lillian T. J., Retired Teacher

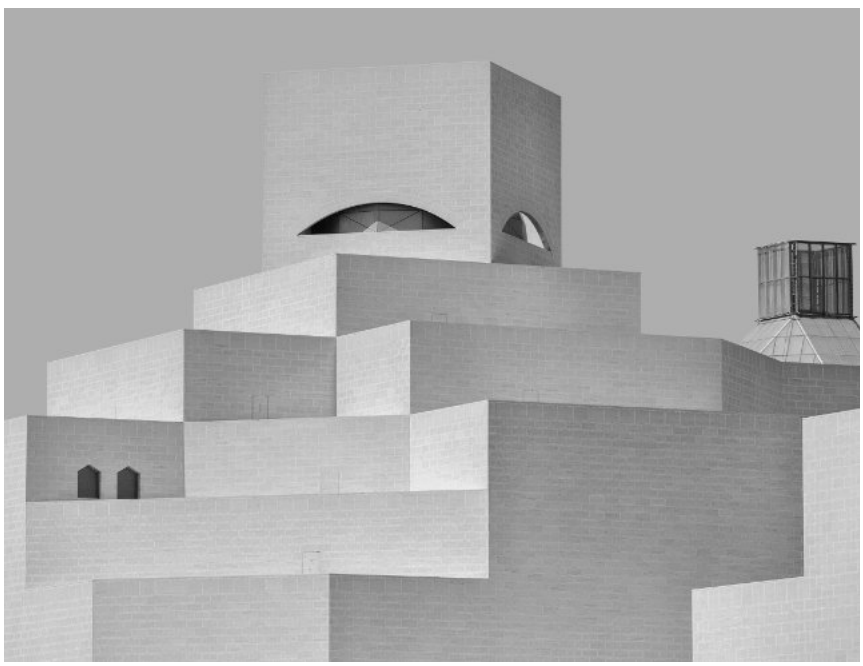
Bobbie J.W., Human Resource Management



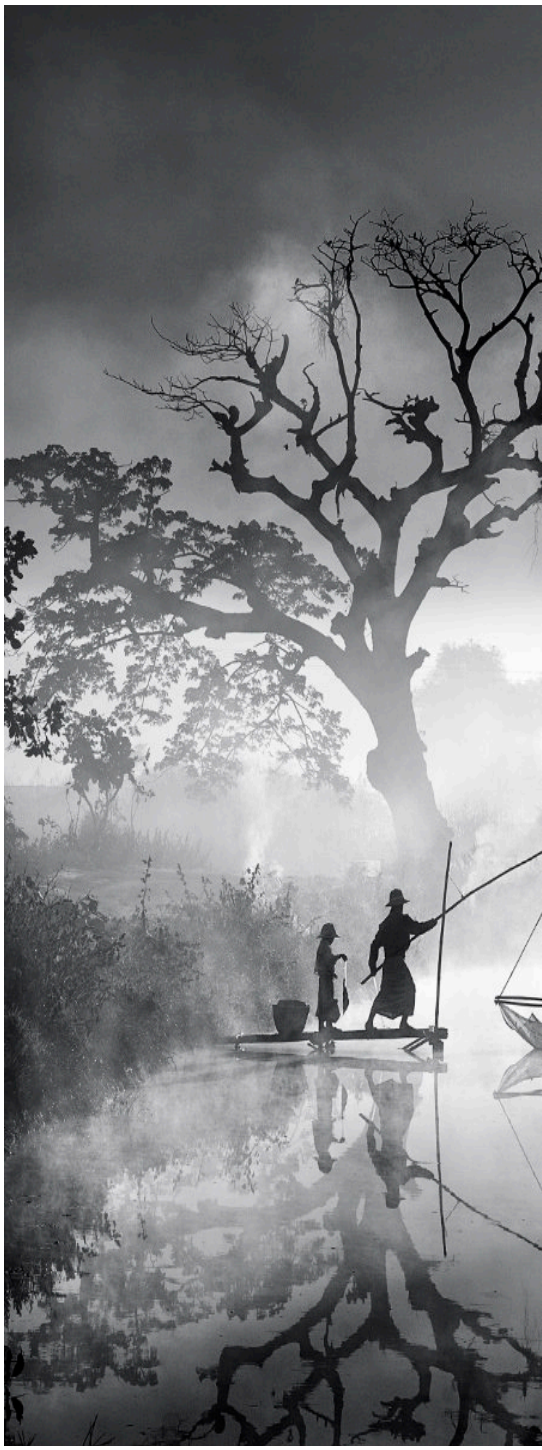
Tori, Mother

Sony World Photography Awards

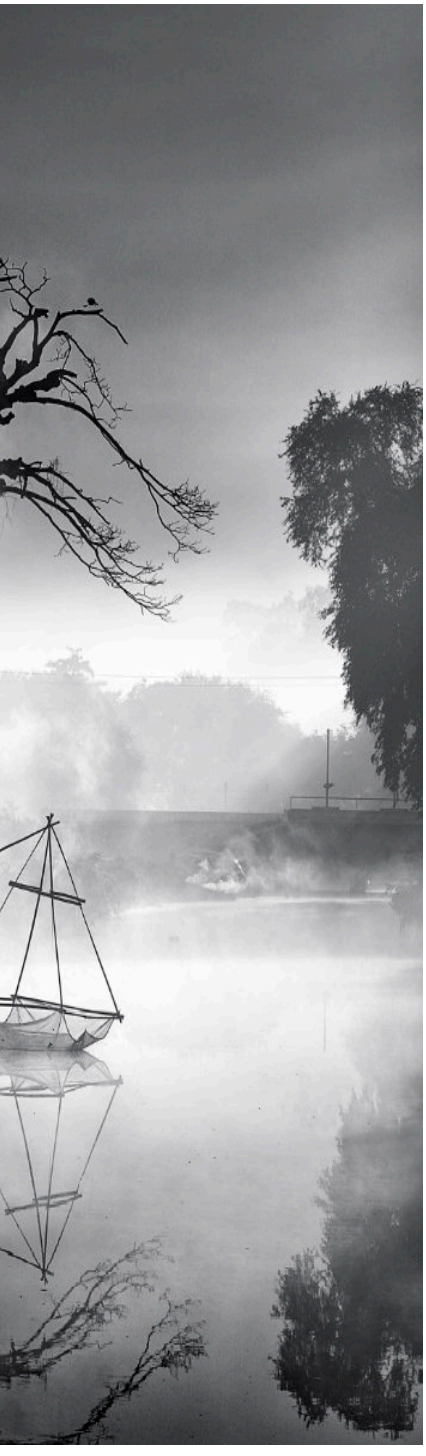
Museum Of Islamic Art
Photographer Ila Al-Mushaifri
This Museum of Islamic Art has rapidly become an iconic feature of the Doha landscape. Standing alone on reclaimed land, the building draws a great deal of influence from ancient Islamic architecture, most notably the Mosque of Ibn Tulun in Cairo. Designed by Pritzker Prize-winning architect I.M. Pei
Copyright: © Ila Al-Mushaifri, Oman, Shortlist, Open, Architecture, 2021 Sony World Photography Awards



CONTEST

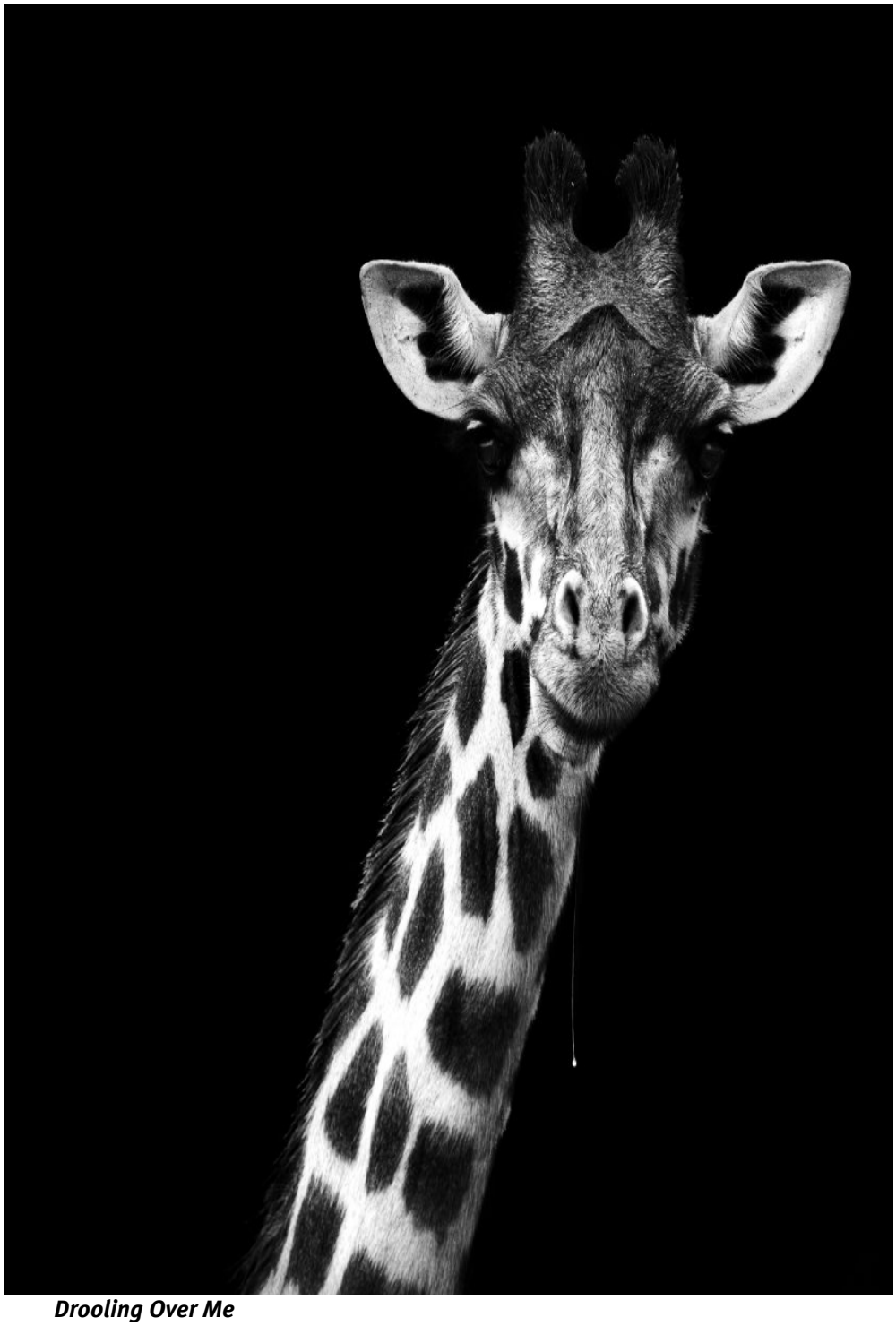


Foggy Morning Fishing.
Photographer: Min Min Zaw
This scene shows a father and son catching
Myanmar, children work with their parents t
family.
Copyright: © Min Min Zaw, Myanmar, Short
Photography Awards



g fish early one winter morning. In
o bring in an income for the whole

list, Open, Travel, 2021 Sony World



Drooling Over Me
Photographer Amish Chhagan
With everything from big cats and live action to migratory herds, the Mara is full of moments to be captured. However, it can be easy to forget the tranquillity of the savannah plains and the calmer species. While spending time with a tower of giraffes, I noticed one staring in my direction with something dangling from her mouth. Upon closer inspection in post-production, I realised she was drooling – possibly over me.
Copyright: © Amish Chhagan, Zambia, Shortlist, Open, Natural World & Wildlife, 2021 Sony World Photography Awards

Office Buildings
Photographer Steffen Ebert

I am not Blind.
Photographer Edita Bízová

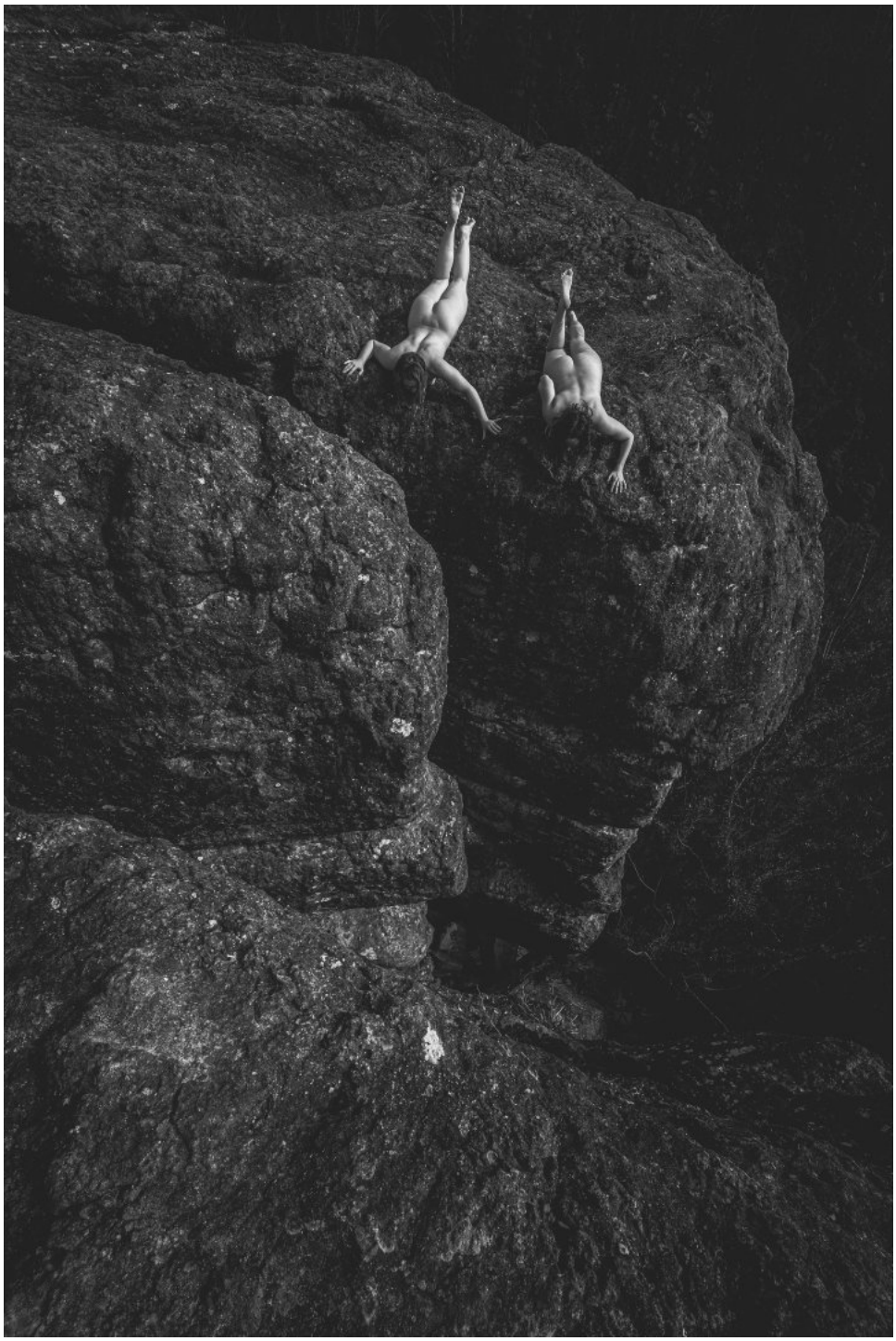
Back in the Water
Photographer Gemma Brunton

Ciara #5
Photographer: Daniel Portch

Blue in Black
Photographer: Arturo de Frias

Masquerade III
Photographer: Mireia Vilaplana

Desert and Lonely Tree
Photographer: Mehdi Parsaeian



At The Edge
Photographer: Nara O'Neil

After Show
Photographer: Alexey Tsiler

Back to the Beginning III
Photographer: Höije Nuuter

Rain and Songs
Photographer: Ramunas Danisevicius

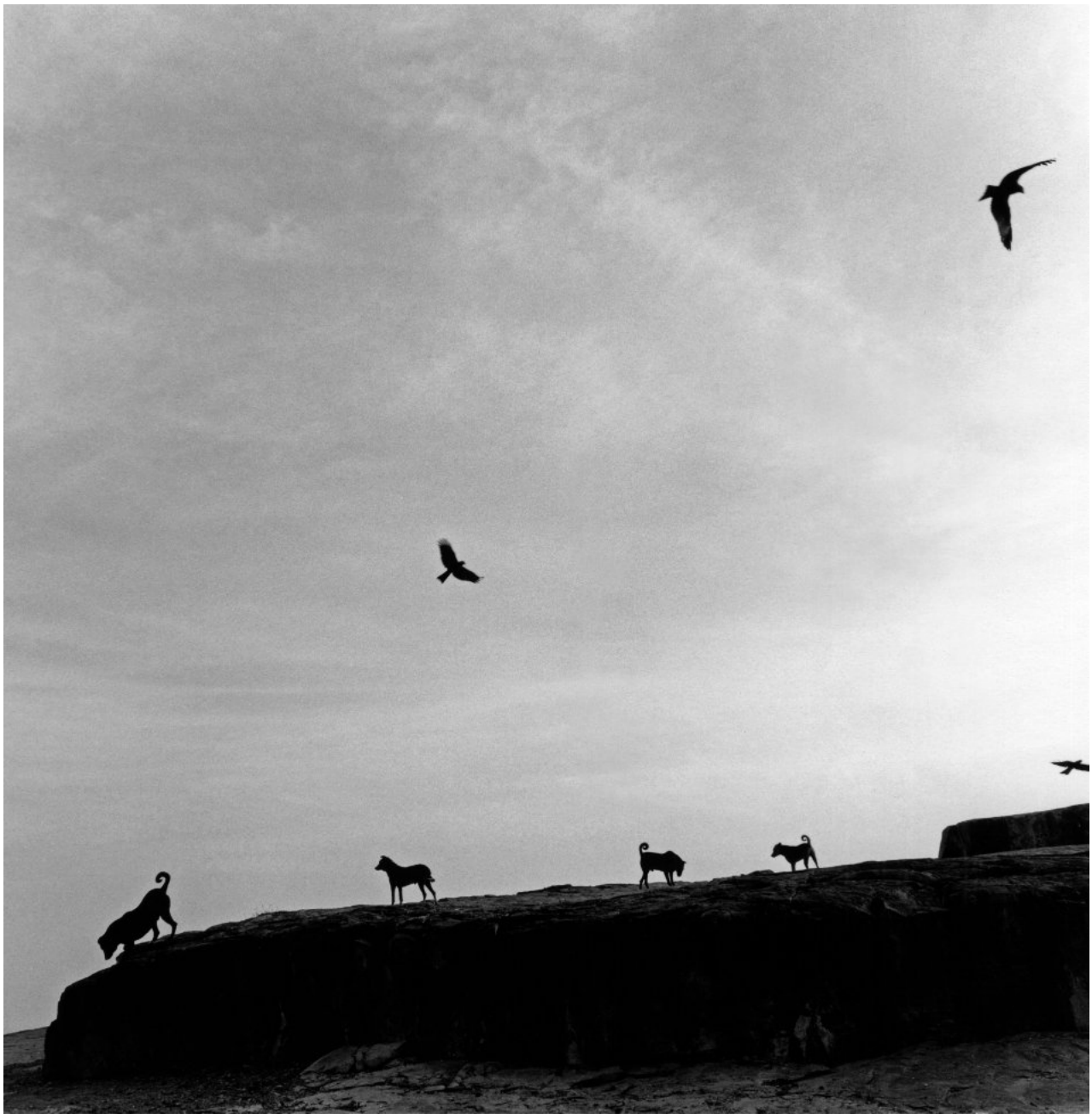
Kings of Camden Town
Photographer: Tomasz Kowalski

Porto BLM
Photographer: Jose Pessoa Neto

Vibrant Swimmer
Photographer: Andrew Suryono

GRACIELA ITURBIDE

OUTSTANDING CONTRIBUTION TO PHOTOGRAPHY AWARD 2021



Sony
World
Photography
Awards

Sony World Photography Awards

In images of everyday life and its culture alongside those of ritual and religion, Iturbide's work explores her country's many complexities and contradictions, questioning its inequalities and highlighting the tensions between the urban and rural, modern and indigenous. Her photographs go beyond straight documentary narratives and aim to provide a poetic vision of their subjects informed by the photographer's personal experiences and journey.

Graciela Iturbide was born in 1942 in Mexico City to a traditional Catholic family where she was the eldest of 13 siblings. Growing up, she admired her father's amateur photography and cherished the box containing her family's photographs. She married at the age of 20 and had three children in quick succession. It was not until 1969, at the age of 27, that she decided to pursue her artistic passions and enrol in the Film Center of the Universidad Nacional Autónoma de México . It was there, while studying with modernist master and subsequent mentor Manuel Álvarez Bravo, that she decided to turn her attention towards photography. It was during this time that photography also became a form of therapy for Iturbide when, in 1970, she tragically suffered the loss of her six year-old daughter, Claudia.

Soon thereafter, Álvarez Bravo asked Iturbide to be his assistant and she began accompanying him on his journeys across Mexico. Iturbide was greatly influenced by Álvarez Bravo's interest in indigenous communities and his philosophy of Mexican tempo better known as 'hay tiempo' or 'there is time'. It was this notion, present throughout Mexican art and literature, that helped Iturbide develop her own photographic language as a careful and patient observer whose images evoke the lyricism and poetry found in everyday moments.

During the late 1970s Iturbide became a central figure in a growing movement of Latin American photographers banding together to 'reclaim' their countries' visual identities from the gaze of foreign photographers. In 1978, as part of a larger initiative to contribute to the recovery of indigenous cultures, Iturbide was commissioned by the Ethnographic Archive of the National Indigenous Institute of Mexico to photograph the country's indigenous population. Working alongside anthropologist Luis Barjau, Iturbide embedded herself in the community of Seri Indians, learning their customs and recording their way of life, with a particular focus on their forced adaptation to capitalism.

The results of Barjau and Iturbide's joint work were published in 1981 in the book Los que viven en la arena (Those who live in the sand). At the time of publication it was one of very few Mexican studies that existed among the hundreds of American texts and was instantly recognised for its more authentic contribution. The experience of living with the Seri

arked the beginning of a significant part of Iturbide's career, onfirming her deep commitment to exploring her country and er desire to build relationships with and photograph its iverse population.

oday, her work with the Seri and later the Zapotec community Juchitán is among Iturbide's most celebrated. Not seeking exoticise her subjects, Iturbide's images offer the erspective of one wishing to understand and acknowledge er own culture. In addition to photographs of indigenous opulations in Mexico the selection also includes images om Iturbide's travels to Italy, the United States and India focusing on the natural world and highlighting her fascination in its inherent symbolism and spirituality.

Commenting on her work and acceptance of the award, Graciela Iturbide says: I am delighted and honored to receive this award. This kind of acknowledgement is a great incentive to continue working. Everything that I photographed throughout my life has filled my spirit and pushed me to repeat the process again and again. Photography, for me, creates a feeling of understanding towards what I see, what I live for and what I feel and is a good pretext to know the world and its culture.

California Love: A Visual Mixtape

Art of any medium holds the capacity to connect the dots of an idea, or translate and re-translate perceptions, op visual doors for a wider audience. This stunning collection of 110 California-based photographers reveals a s appreciation and alignment for all that makes the west coast state the storytelling, dream-holding place that it is. images are as varied stylistically as the state is geographically, and reflect the people, places, and personality tha define California.

California Love: A Visual Mixtape, the exhibition and and accompanying book curated by Michael Rabbaby, are compilation of only one type of photographer, or of only iconic California photographers, and is not meant to encyclopedic collection as such. Rather, the selection of photographers mirrors some of the project's essen conception: together they represent a particular time and place of photographers in the canon of California photogr each looking outward at the land, sky, and people that distinguish California, each photographer finding mome pause and in doing so, to celebrate.

This collection of images reminds the viewer of a vibrancy and a heart that steadfastly remains. There is evoc beauty in the blue skies and blue waters of the Pacific that laps up against the state's western side. There are urb well as rural stories told in the faces of the people who have anchored themselves to the state for generations, or are passing through on a vacation fling. California, and the photographs in this book and exhibition, hold it all.

This love for California and the recognition of its heart and soul that spreads itself across the book pages and wa the Hive Gallery emanates purely from curator Michael Rababy, who conceived of this idea and partnered with Angeles Center for Photography for its creation.

"I love my life in southern California. Los Angeles is art exhibits, food from all over the world, the Rainbow Ba Grill. San Diego is the coastal drive down 'the 1,' Roberto's taco shop, and glorious sunsets. Palm Springs is my ma escape. Joshua Tree resets my mind. Big Sur and the drive up PCH connect me to infinity. Northern California is treasure box of stoic, timeless trees and an eternal serenity. San Francisco is independent bookstores, Tartine, a endlessly flavorful cultural mecca I savor whenever I'm fortunate enough to visit.," he shares, noting how diff regions of the state have personalities and their own distinguished sense of soulfulness created by the convergen awe-inspiring landscapes and the quirkiness of the people who call it home.

A first generation American, that melting pot connection stemmed from even before Rababy was born, whe Lebanese born father moved to the United States. "My father's dream was to come to America," Rababy writes. A a curator, Rababy was able to transfer some of his dreams for this country into what these images reflect: a un appreciation for time and place and each other.

About Michael Rababy

Lebanese-American documentary / street photographer and filmmaker Michael Rababy likes taking pictures of pe He studied art history at the University of San Diego before spending time in Paris where he was influenced by legendary French photographers as Henri Toulouse-Lautrec and Henri Cartier-Bresson. His ethnographic docume book American Bachelor details the highs and lows of the single male, followed by "folsom street food cour irreverent take on the annual street fair in San Francisco. His clients / credits include The VICE Magazine Photo B Mercedes-Benz, E!, the style network, Fine Living, People Magazine, LA Weekly, the Village Voice, Time Out York, Hamburger Eyes, The Sundance Institute, The Yes Men, Citizen LA, and LA Canvas. His street photograph featured in Girlfriend Confidential:LA, and he was the official portrait photographer for TLC's highly rated serie Ink. Michael also curates photography exhibits at the Hive Gallery in the downtown Los Angeles arts district. His film "Still Lives" which tells a story through black and white still photographs set to piano music, premiered at the Springs International Short Film Festival, was an official selection of the Miami Short Film Festival. His film 'ja man' screened as an official selection at the Boston International film festival and the Miami short film festival. Mi lives in Southern California with his record collection and is currently at work on his latest masterpiece. For information, go to: https://michaelrababy.com.

The book is published by Cali Editions, a publishing service created by the Los Angeles Center of Photography fo book. All proceeds from sales of the book support Los Angeles Center for Photography (LACP), a photog nonprofit in Los Angeles that is one of the central community-building photography organizations in the city. Fr teaching facility, to a library, to a gallery, to darkrooms and labs, LACP provides public programming as well as su and education for photography and photography enthusiasts throughout southern California.

Julia Dean - california love book

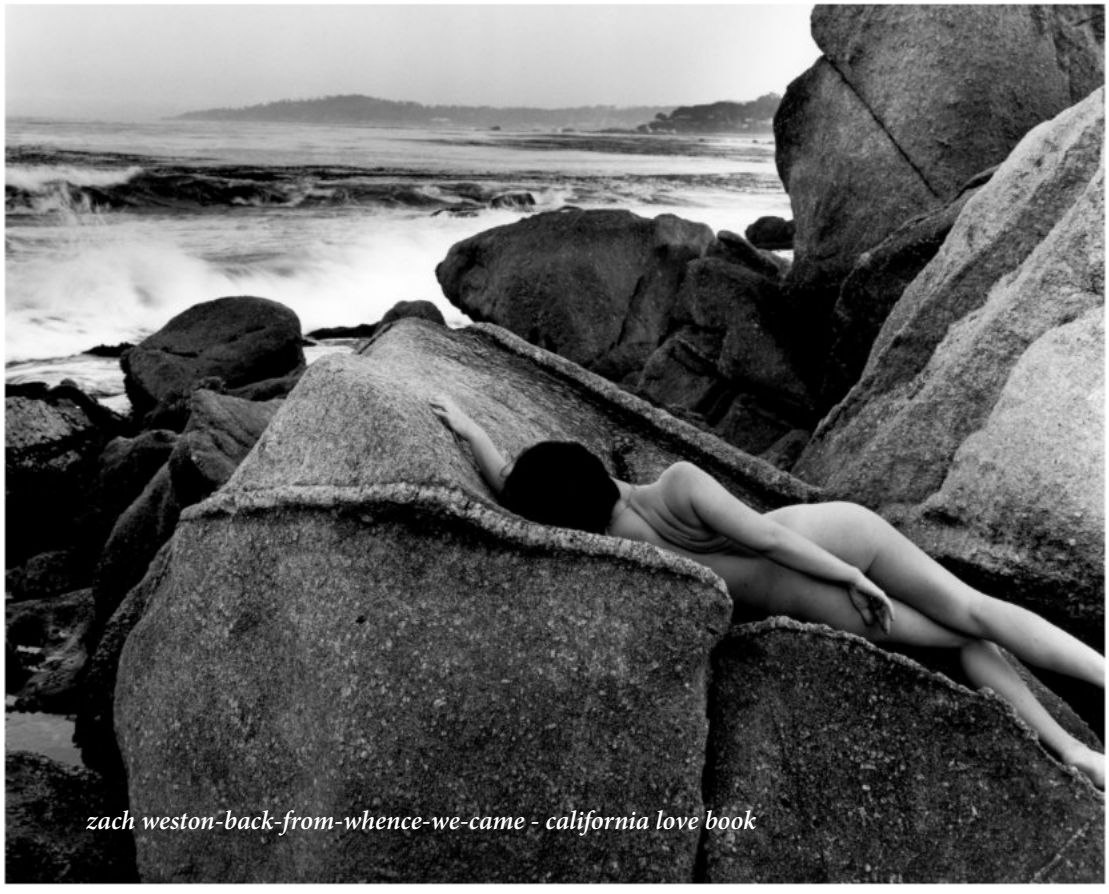
The book can be purchased at www.lacp.bigcartel.com and is also available on amazon.

Full list of photographers:

Wednesday Aja / Thomas Alleman / Jeff Alu / Debe Arlook / Federica Armstrong / Elizabeth Bailey / Peter Ben Diane Best / Mike Blake / Craig Brandau / Fred Brashear jr / Bill Leigh Brewer / George Byrne / Susan Kaufer C Richard S Chow / Kemal Cilengir / Gerhard Clausing / Ronnie T. Clark, / Diane Cockerill / Beau Patrick Coulon Davidove / Ellen Davis / Julia Dean / Karen Doolittle / Olivia D'Orazi / Thouly Dosios / Michael Dressel / Fenstermacher / Sally Ann Field / Patricia Fortlage / Ellen Friedlander / Laurie Freitag / Justin Gaar / Jose Lalo G / Gilberto Godoy / Daniel Grant / Silvia Grav / Cat Gwynn / Sarah Hadley / Maureen J Haldeman / Nancy Ha Mark Edward Harris / Ursula Harris / Johan Hesselgren / Troy Holden / Hannah Kozak / Andy House / Mark In Laura Isé / Frank Jackson / Tom M Johnson / Paul Kessel / Nafis Khani / Toma Kostygina / Hannah Kozak / Kronish / Robert Leblanc / Ali Leroi / JJ L'Heureux / Leba Marquez / Rick Mendoza / Janet Milhomme / Jody M Josh Nelson / Michael Nozik / Monica Orozco / Angela Palievan / Rollence Patugan / James Payne / Ibarionex P / Ave Pildas / Lori Pond / Basak Prince/ Meghan Quinn / Michael Rababy / Osceola Refetoff / Mila Reynaud / Robbins / Josh Rose / Rinzi Ruiz / Samesource / Waleska Santiago / Ryan Schude / Safi Alia Shabaik / Lonny Shav / Randy Shropshire / Carl Shubs / Mike Slack / Aline Smithson / Sunny Strader / Wayne Swanson / Edgar Tak /Denise Taylor / Jamie Lee Curtis Taete / Jaimie Trueblood / David Uzzardi / David Valera / Edward Valfre / Varela / Mark Velasquez / Sinziana Velicescu / Jerry Weber / Kevin Weinstein / Kim Weston / Zach Weston / Withers / Robert Yager / Jonas Yip / Robert Zahn / Mara Zaslove / Bil Zelman.

Book Details:

California Love - a Visual Mixtape



zach weston-back-from-whence-we-came - california love book

mark velasquez - california love book

Basak Prince - california love book

ryan schude-northridge - california love book

Masquerade III
Photographer: Mireia Vilaplana

michael rababy bikes lbc - california love book

jerry weber-jesus saves - california love book

Monica Orozco - california love book

bil zelman senior - california love book-

David_Valera_Willow- california love book

jerry weber-chaise - california love book-

Josh Withers RyanChen - california love book

David_Valera_Chi- california love book

michael rababy juvenile passion on bus - california love book

The Unexpected

The Magnum Square Print Sale

MAGNUM PHOTOS

Signed or estate-stamped, museum-quality 6x6" prints by Magnum Photos photographers for $100, available for one week only.

Celebrating the unpredictability of life, the curation of the Magnum's Square Print Sale explores the happy accidents and unusual turns of events that lead to memorable images.

From its earliest days, photography has been associated with the unexpected: documentation of under-explored issues, reporting of events unfurling in far-flung locations, or single frames capturing split seconds of levity. Over more than seven decades, Magnum photographers have reported on and witnessed events around the world which changed societies, nations, and peoples in unpredictable ways. Stuart Franklin's image of an unarmed man stepping in front of a tank during the 1989 government crackdown on student protesters in Beijing's Tiananmen Square was an "unexpected act of defiance". Paul Fusco's series of images taken from the moving train that bore RFK's body across the United States created a candid portrait of that nation's inhabitants at a moment in American history. The work also saw him experimenting with the practical limits of his photography. Raymond Depardon's photograph of a youth sat astride the Berlin Wall on November 11, 1989 embodies the end of an historical era. Susan Meiselas, covering the 1979 Sandanista revolution in Nicaragua, photographed Pablo 'Bareta' Arauz launching a molotov cocktail at a National Guard HQ. This image became an unexpected symbol of revolution, which resonated with a generation and has been reproduced on t-shirts, matchbooks, murals and magazines across the world.

Some images are in themselves surreal, toying with the machinery of the medium or manipulating light and framing to create surprising abstractions. In René Burri's image, wilting lotus flowers mirrored in Beijing's Kunming Lake become abstract black scrawls more reminiscent of charcoal on paper than of a photograph. Colby Deal's image of a silhouette seen through an erratically spray-painted window confuses the viewer. Fellow 2020 nominee Yael Martinez chose an image from his project Firefly, in which he pricked photographs with a pin to allow dots of light to intervene upon the images. Werner Bischof's cascading snail- shells recall the words of his famed tutor Hans Fisler: "Bischof's endeavour is to isolate law and regularity from the apparent chaos of the accidental." Cristina de Middel's image — from her series The Afronauts — experiments with recreating a little known historical space program, utilizing costume and staging to flex the limits of what 'documentary' photographycan be.

Sometimes life simply throws up scenes of incongruity that a fast acting photographer needs only to record: elephants marching in front of the Eiffel Tower, a serpentine procession of tractors, a lone cloud seemingly mirrored as it floats over a bleached outcrop, or an outrageous expression on the face of an elderly passerby. Martin Parr's image made in Pyongyang toys with the typical portrayals of stony-faced North Korean soldiers by capturing a paternal moment as one carries a small child. Olivia Arthur's print, depicting well-wrapped skiers about to descend a pristine slope was created in the arid heat of Dubai.

The stories behind the making of images can present unexpected elements. Famed subjects can surprise those assigned to photograph them. Dennis Stock recalled that Audrey Hepburn was "indifferent to her (or anyone else's) celebrity". Eve Arnold's portrait of Marilyn Monroe depicts a side of the superstar alien to most: pensive, withdrawn, and down to earth. For Thomas Hoepker, the surprising aspect of his portrait of Muhammad Ali was that it existed at all: this shot of the fighter's left fist was re-discovered in 2015 as the photographer delved into a vast collection of negatives.

This collection of 90+ prints is available for one week only in this format. It represents the breadth and variety not only of the practices and outlooks within Magnum's membership, but also of what photography can convey and capture.

William Eugene Smith / Magnum Photos

Dennis Stock / Magnum Photos

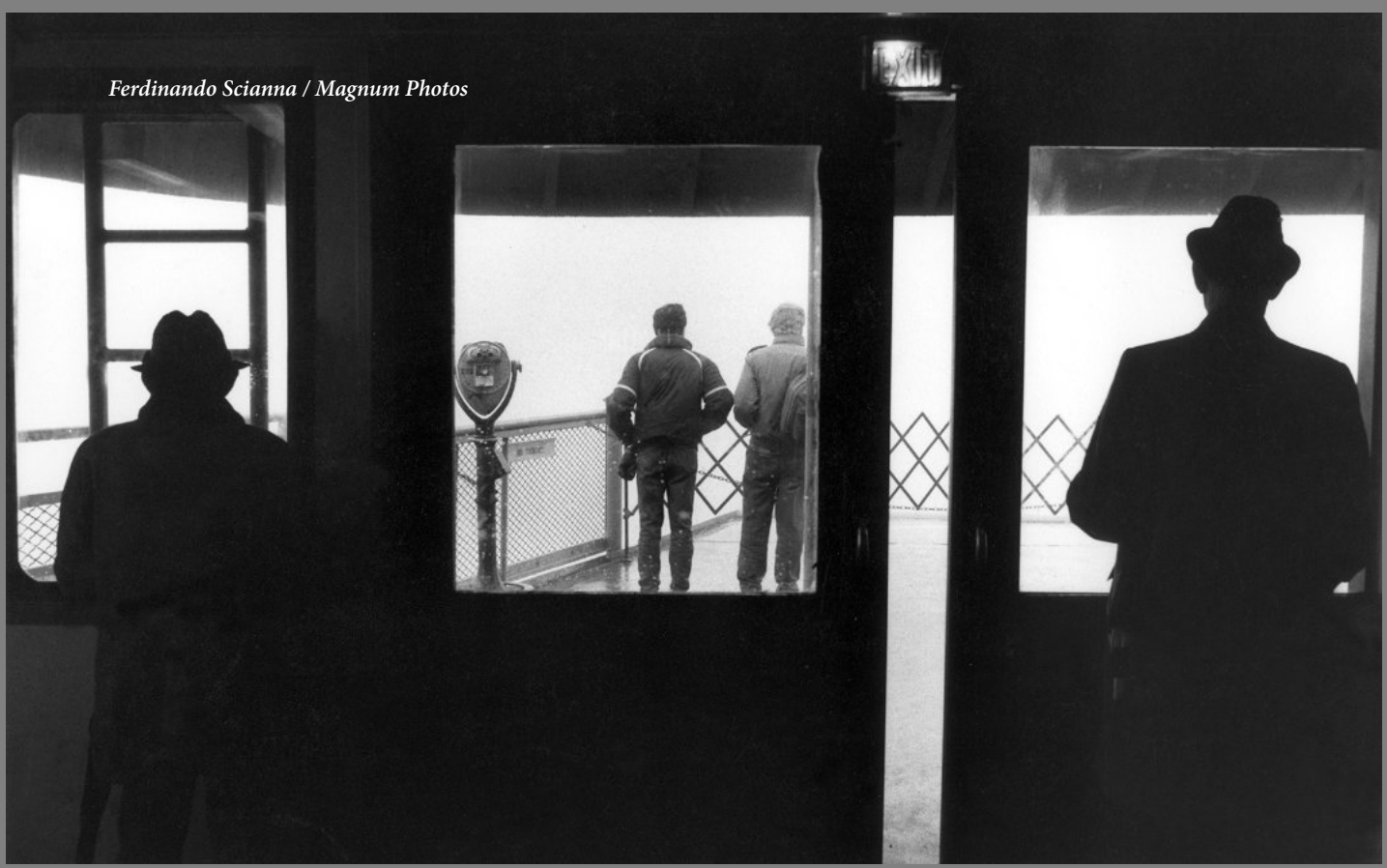
Ernst Haas / Magnum Photos

Eliott Erwitt / Magnum Photos

Wayne Miller / Magnum Photos

David Seymour / Magnum Photos

Emin Ozmen/ Magnum Photos



Ferdinando Scianna / Magnum Photos

Eli Reed / Magnum Photos

Moises Saman / Magnum Photos

Philippe Halsman / Magnum Photos

Ob Henriques / Magnum Photos

ONE
OF A
KIND

ONE OF A KIND. PHOTOGRAPHS BY DONALD GRAHAM

"My portraits are about honest moments that display qualities of the human character including wisdom and sensitivity, peace and vulnerability, both joy and tragedy. I seek to make portraits that are driven by one's inner dialog. I'm not interested in poses or performances for the benefit of the camera. I'm interested in what a person is like when they are their most authentic." – Donald Graham

Authenticity, honesty, and trust characterize Donald Graham's portraits. They are not simply photographic recordings. Looking at them is like seeing human beings in the flesh, revealed to us by Graham with his virtuoso technique and sensibilities. His exquisite, strongly contrasting black-and-white photographs are evidence of attitude, rather than studied gestures. Eyes and faces are not model-like masks; instead, they express the unique nature of those portrayed. Inevitably, viewers find themselves in a dialogue with the images. You wonder about the stories behind these faces; though unfamiliar, they are nevertheless an emotional experience.

One of a Kind (Hatje Cantz, April 2021), the first comprehensive monograph by internationally renowned photographer Donald Graham, brings together over 100 of his brilliant portraits spanning a wide cultural and social spectrum. Made in India, Tibet, Jamaica, Mali, Europe and throughout the United States, there is a unique story in every face, punctuated by combinations of strength and vulnerability. Graham writes: "These portraits come from a desire to honor the beauty of uniqueness, character, and imperfection while remaining sensitive to the pain of the human experience. Every life is one of a kind, never to be repeated. These are tough stories told with grace." Reproduced in a four-color process, the printed photographs seem almost tangible, fully revealing Graham's outstanding oeuvre. One of a Kind began more than 30 years ago when Graham decided to make a portrait of his mother. She had Multiple Sclerosis, compounded by a severe stroke. Her body was ravaged, and she could barely speak, yet she lived with a gracefulness, an inner peace, and a smile that inspired her son. He took a photograph of her that "revealed who I knew her to be and honored the complexity of her situation. Her portrait began this series of photographs. It became the standard by which I judged all subsequent photographs I made."

In his illuminating essay, noted curator, writer, and educator Colin Westerbeck writes eloquently on Graham's portrait of his mother, as well as other subjects, including the largest single community from which subjects for One of a Kind were drawn: Taos, New Mexico. "In part the attraction of Taos was its history as a haven for artists like Georgia O'Keeffe and Paul Strand in the pre-war era … More importantly for Graham, the attraction was that, as he puts it, 'Taos has three separate cultures; you have an Anglo-American culture, a Spanish-American culture, and a Native American culture … I wanted to photograph all three cultures.' Most important was that the culture of Taos also provided Graham with a very special chance for his photographs to be made in the service of a charitable cause … 'Non-Violence Works.' Along with counseling, guidance, mentoring and gang resistance for youth at risk, the organization offers domestic violence rehabilitation … Over ten years, Graham photographed more than 500 local people, from gardeners to senators."

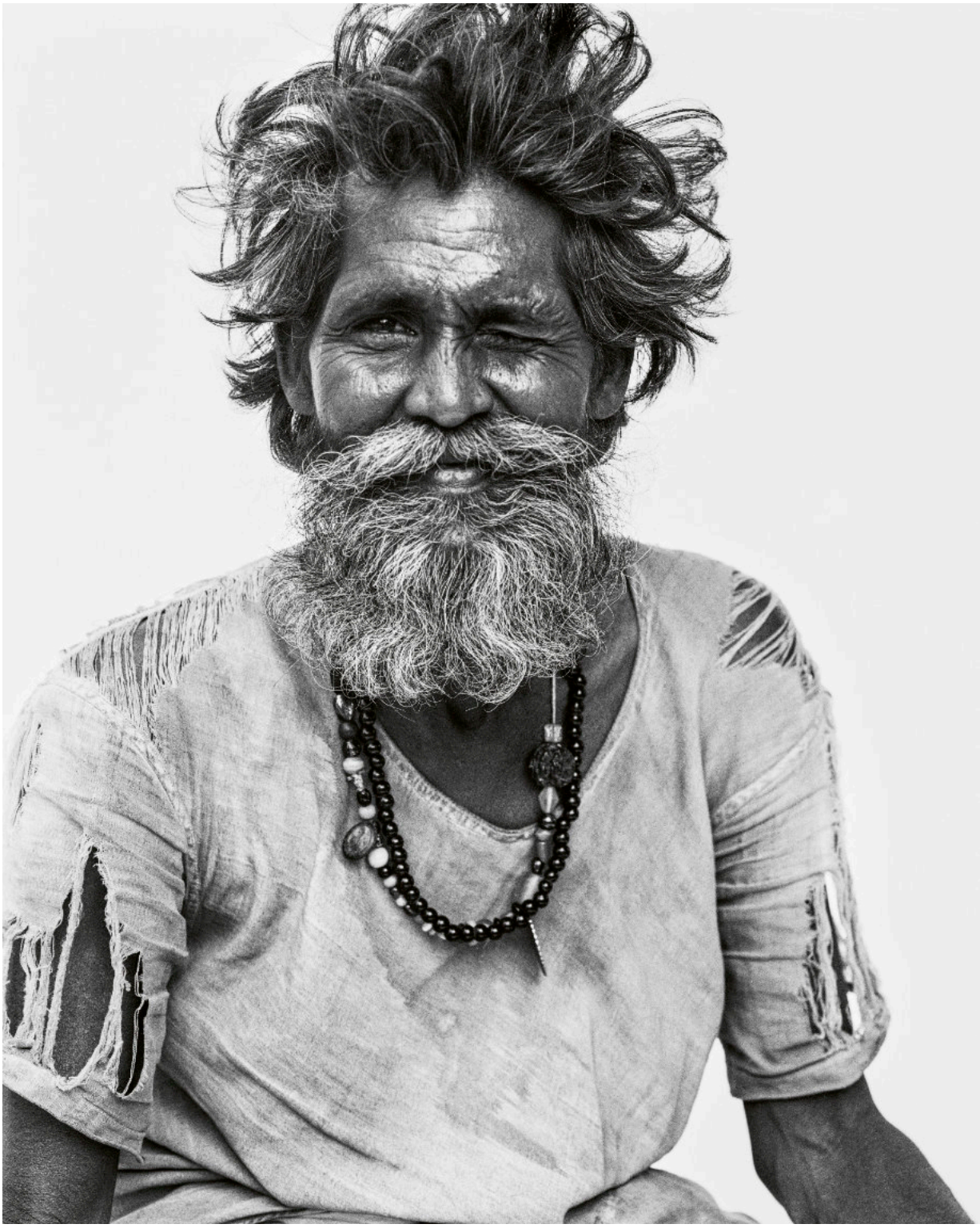
In the preface, Casey Woods, a writer and columnist at The Miami Herald, describes a shoot she attended with Graham out of which came one of his most famous portraits: Boy with Bible, Little Rock, Arkansas. "After the church service we stood out front in the late summer blaze of Arkansas sun. I watched the little boy step up on the white background, clutching his Bible. 'Do you want me to smile?', he said, staring wide-eyed at the camera lens. 'Just be yourself", Don said. The boy's face flooded with relief and he stood a little taller, gazing at Don evenly. I held my breath as I watched them together, knowing it would be one of the best pictures of the shoot." Westerbeck also writes about the photograph describing the boy as one of Graham's most poignant subjects.
While the focus of the book is everyday people, One of a Kind also presents a selection of less common citizens, among them: performers Aidan Quinn, Snoop Dogg and Lenny Kravitz, photographer Gordon Parks, writer James Elroy and, from the George W. Bush presidency, Secretary of Defense Donald Rumsfeld and Vice-President Dan Quayle.

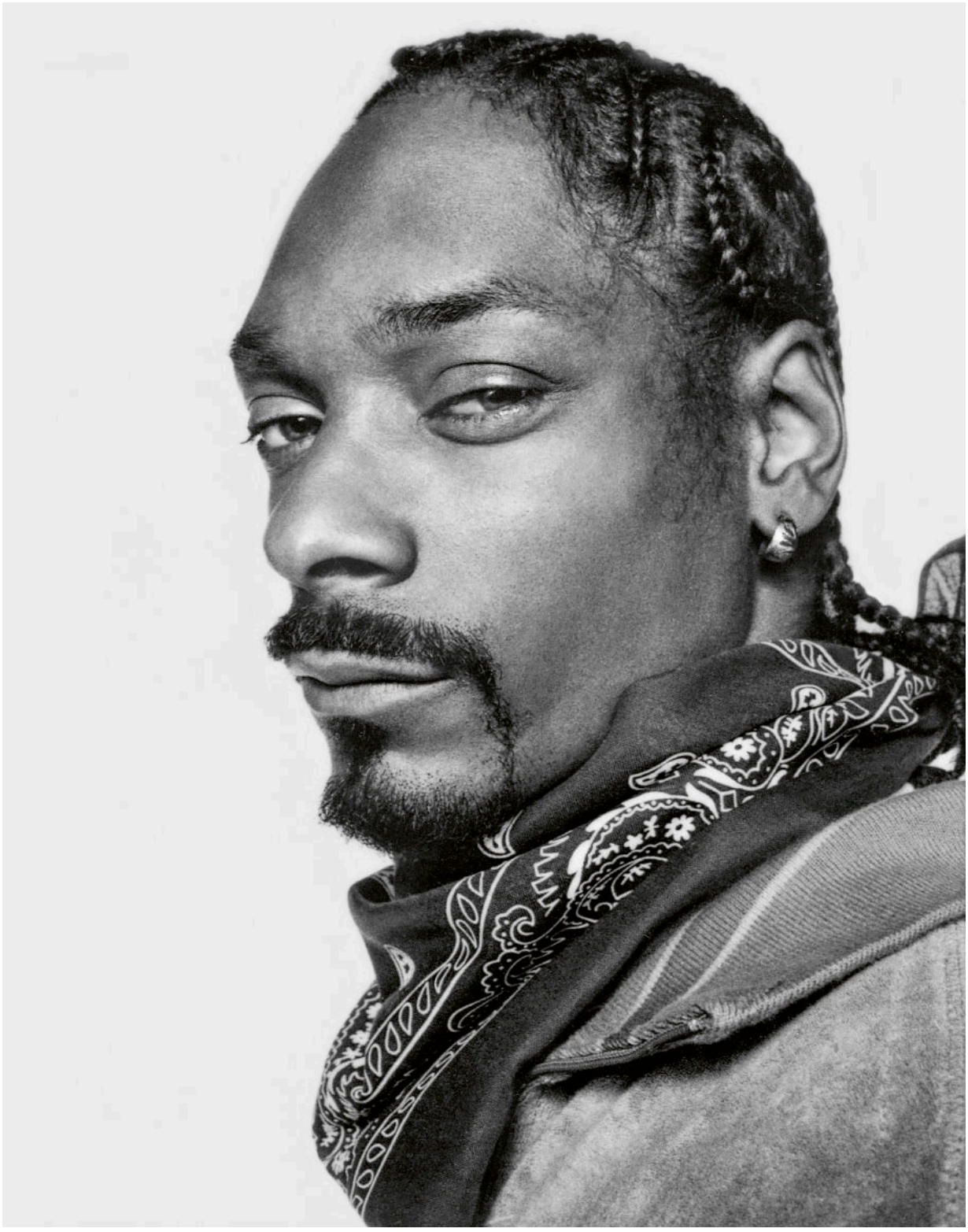
In an era of divisiveness, One of A Kind is a story in photographs of the great diversity that we find in this world, told in a way that recognizes the common struggles and triumphs that we each experience.

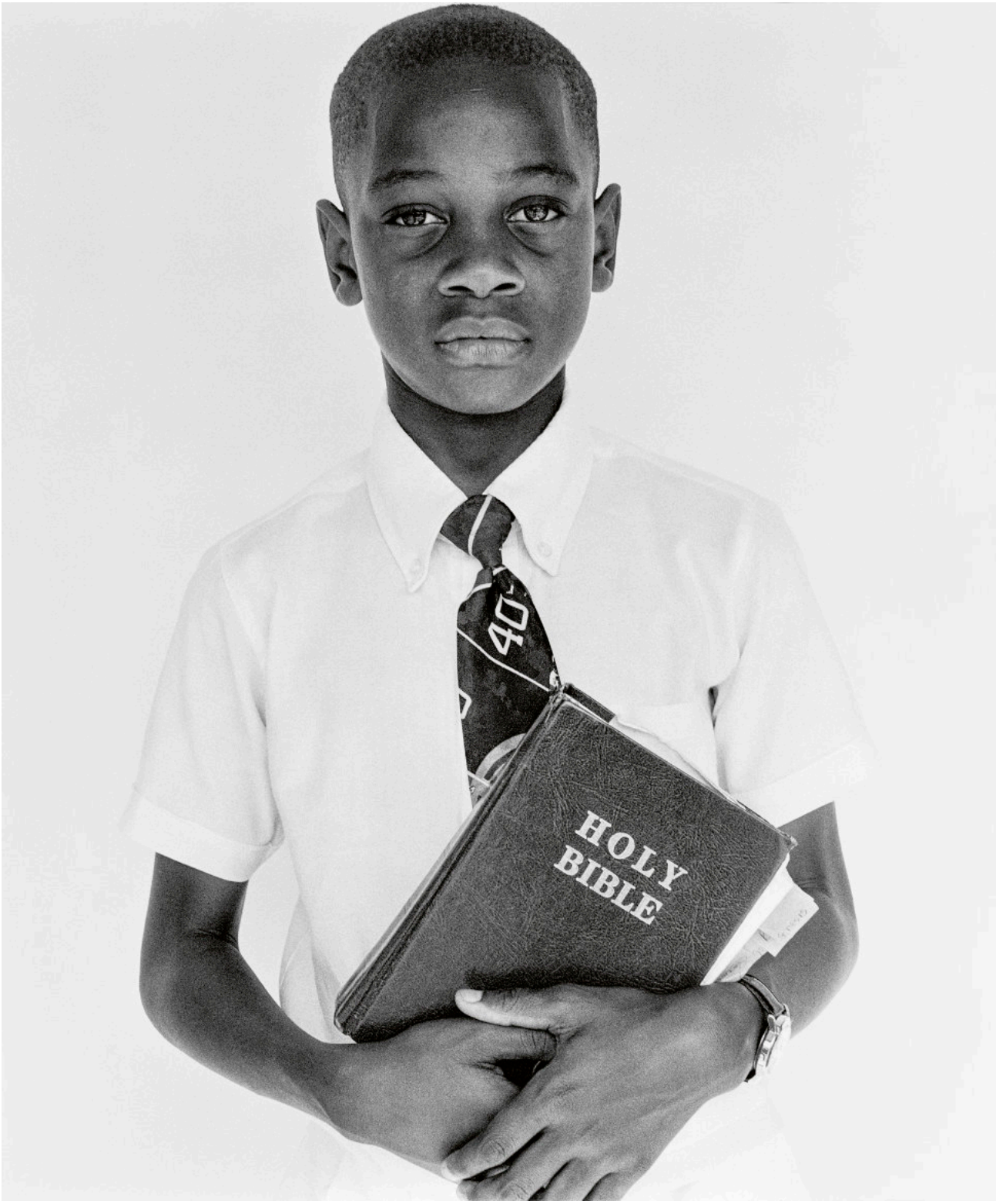
The book is edited by the renowned Los Angeles Gallerist and Curator David Fahey.

About the Photographer:

Donald Graham is an internationally recognized portrait, fashion, and fine art photographer. His work is in the Metropolitan Museum of Art in New York and the International Center of Photography. His photographs have appeared in over 400 publications, he has done advertising campaigns for numerous Fortune 500 companies and Graham's photographs have been exhibited in New York, Los Angeles, Paris, and Munich. Graham began his career in Paris as a fashion photographer. He then shifted his work to New York and Los Angeles where he broadened his photography to include portraiture for the movie, music, magazine, and advertising industries and began devoting significant time to fine-art. During his career, Graham has expanded his unique point of view with extensive travels through Europe, India, Tibet, Africa, and southeast Asia. He has received awards from Nikon, Hassleblad, Communication Arts, the American Society of Magazine Photographers, among others.
Book Details:






HOLY
BIBLE

SHOWCASE

A FEW MONTHS AGO, WE CREATED A FACEBOOK GROUP TO GATHER BLACK AND WHITE PHOTOGRAPHY ENTHUSIASTS, AND DISCOVER SOME NEW TALENTS. SINCE THEN, A LOT OF GREAT IMAGES WERE PUBLISHED. WE DECIDED NOW TO GIVE THEM SOME SPACE HERE FOR THE BEST ARTISTS AND IMAGES. THIS SPACE WILL GROW IN THE UPCOMING ISSUES OF THE MAGAZINE.

Amirhossein Nagian

SHOWCASE

Maurits De Groen

SHOWCASE

Stephane Deneuville

Stephane Deneuville

WHITE WALL

WhiteWall, the world's leading photo lab specializing in high-end photo printing, is expanding its ambassador program, which launched in 2020, to include five more international photographers. The photographers joining the program will share their work with photography enthusiasts by delivering exclusive insights into their day-to-day work lives and the implementation of photo projects with WhiteWall print media.

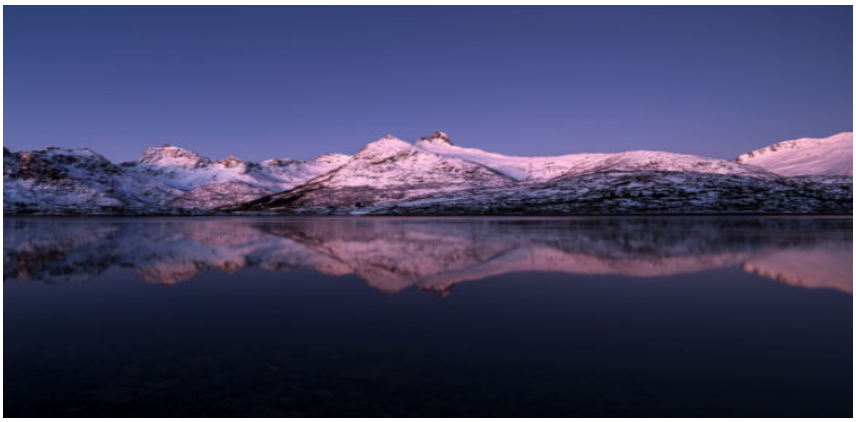
American photographer *Andreas P. Verrios* - better known by the pseudonym "Mr. NYC Subway" - also speaks about people through his photos. Like no other, he depicts life in the New York subway in all its facets. People play a very special role for him in this rich underworld. He particularly likes to photograph dancers. Combining everyday life with creativity, his photos have attracted a lot of attention especially on social networks.

ANDi

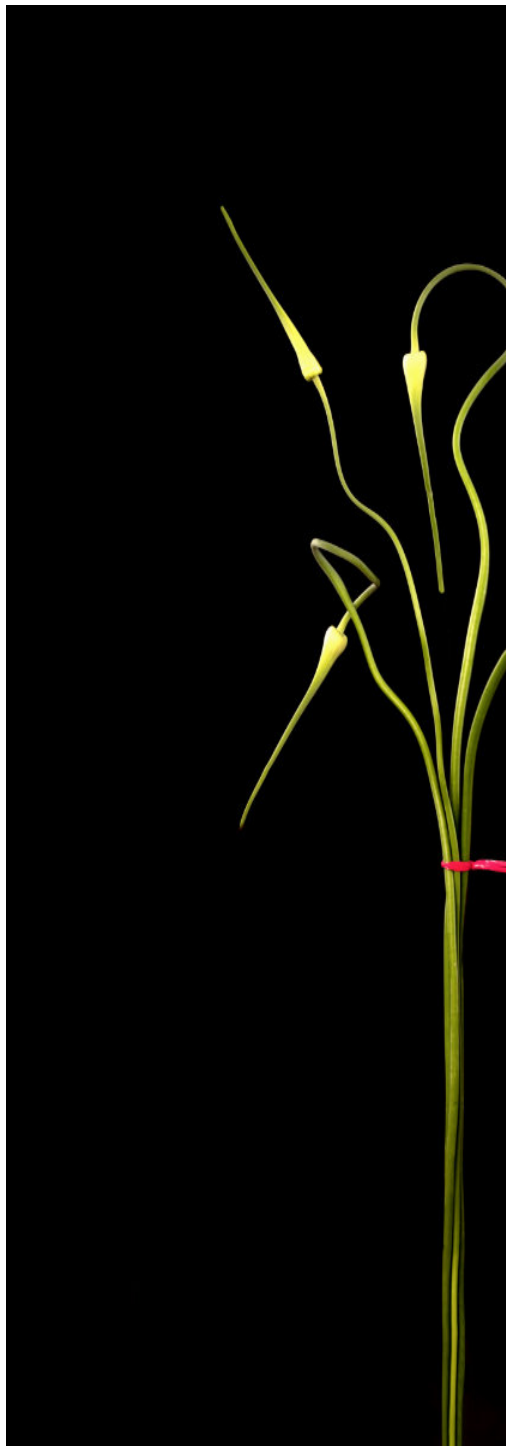
REAS P. VERRIOS

Andreas P. Verrios

WHITE WALL



Isabelle Bacher opens the doors to a completely different world. Austrian of Norwegian origin, the photographer is fascinated by the landscapes north of the Arctic Circle. Her photos reveal the aesthetics of the Arctic in all its facets and aim to highlight the amazing and powerful forces that emerge from the Arctic nature. To this end, light is always at the center of his photographic work.



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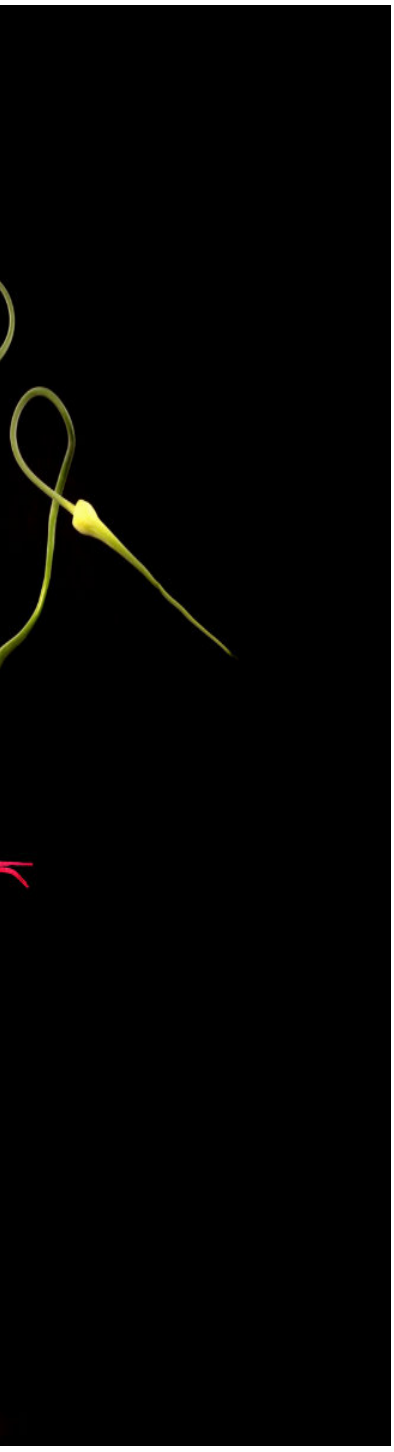
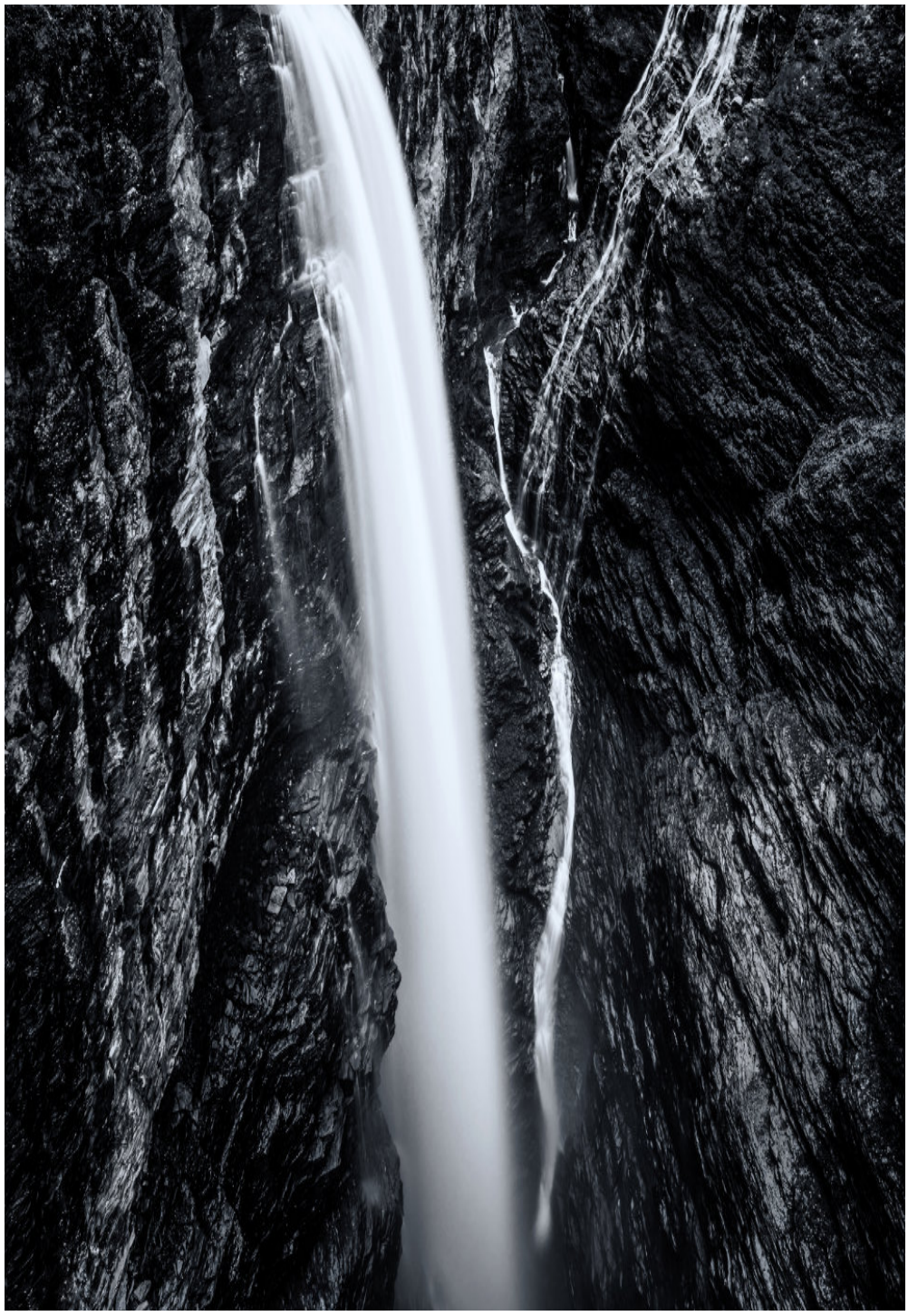




ELLE BACHER

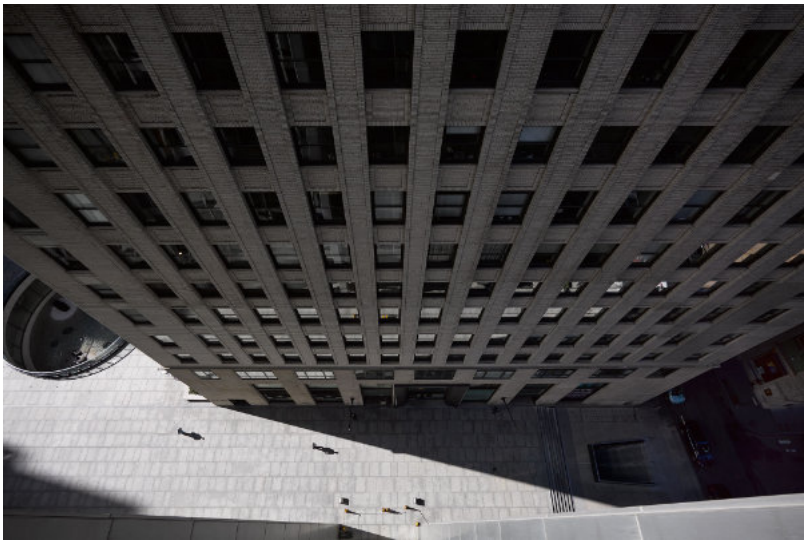
WHITE WALL

Mary Ruffinoni, a French fashion photographer, considered the new rising star in the field and her numerous collaborations with renowned magazines around the world, is the youngest professional in the program. Mary features expressive models presenting fashion in an elegant and minimalist way.

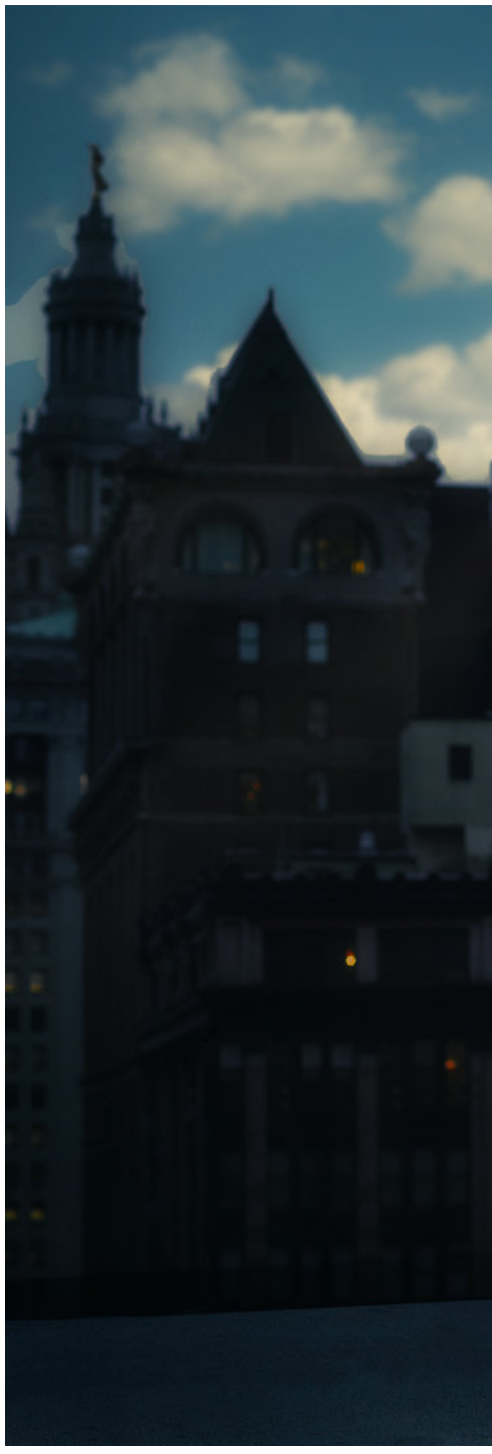
MAR

Y RUFFENON

WHITE WALL



German-born photographer ***Karsten Staiger,*** who has long lived in New York, has seen many celebrities pass before his lens. Whether it's a shoot with Robert Redford on the rooftops of New York City or the dazzling production of prima ballerina Misty Copeland - Karsten's portfolio is always a testament to his love for his host city.



KARS

STEN STAIGER

FROM BANKSY TO THE BERLIN WALL "PHOTO EXHIBITION BY GRÉGORY HERPE THE CITY, THE STREETART, AND ME...

Thousands of photos of street art works exist. As soon as a new fresco or an original collage appears on a wall, professional or amateur photographers immortalize it for social networks, a press article or in a book. Always in color. Because street art is also this abundance of colors in the street. I am passionate about this artistic trend for a good ten years. For me, this discipline is complex and rich, because it is social, cultural, political, creative.
I travel a lot to realize my photo reports and by walking randomly in the streets, in Barcelona, Paris, or Belfast, I started to photograph the works of these so particular artists. But with my own style, without changing my way of photographing the things that surround me: in black and white. First of all, because there is no reason for me to impose color on myself, and also because my goal is not to take pictures of other people's work. No...
These photos are street images, and in the street, nowadays, there is street art. This art is part of our lives, our cultures, and I want to show what our world has become. I don't make a photo of a Banksy collage; I make a photo of a street where there is a Banksy collage. For me, this work is a triple encounter between a city, the imprint that street artists have left on it, and my photographic eye.

In this exhibition, I wanted to show a panel of what can be found exclusively in Europe. From Banksy on the walls of Paris to Dmitry Vrubel on the wall of Berlin, 14 cities in 10 countries are represented (France, England, Netherlands, Spain, Belgium, Sweden, Finland, Denmark, Germany, Northern Ireland), and 19 of the best urban artists (Banksy, Smug One, JefAerosol, Visual Waste, Roa, Os Gemeos, D-Face, Dmitry Vrubel, Cisco, Klaus Klinger, C215, Iléa, Nils Westergard, Jamie Scanlon JPS, Otto Maja, Zag, Cané...).
An exhibition in connection with Geoffroy Boulard's project of a StreetArt route in the streets of the 17th arrondissement...

Who is Grégory Herpe ?

Born in Paris in 1969, Gregory Herpe works and lives between France and the Netherlands. Photojournalist for the press agencies Sopa in Hong-Kong and Polaris in New York, he is dedicated above all to art and has been exhibited on 4 of the 5 continents, in galleries and museums: European Parliament, United States, South Korea, India, Nigeria, France, England, Belgium, Netherlands, Norway, Switzerland, Spain, Portugal, Germany, Italy, Greece, etc.
His photographs are also part of the private collections of several European and Asian museums, as well as that of H.S.H. Prince Albert II of Monaco, and the Vittorio Emanuele Foundation in Italy.
Awarded internationally (New York, Moscow, Barcelona, etc.), he has photographed gypsies in the south of France, little girls rescued from prostitution in Cambodia, IRA soldiers in Belfast, endangered animals in Africa (gorillas, lions, etc.), minimalist landscapes in Scandinavia, architecture in Azerbaijan, Drag Queens in Europe (Amsterdam, Helsinki, etc.).
But also as a portrait and set photographer, he has photographed rock and film celebrities like David Bowie, Gérard Depardieu, Iggy Pop, Deep Purple, Nina Hagen, Jacques Dutronc, Patti Smith, Orelsan, etc. He regularly works with NGOs to talk about their actions, as well as for French and British magazines.

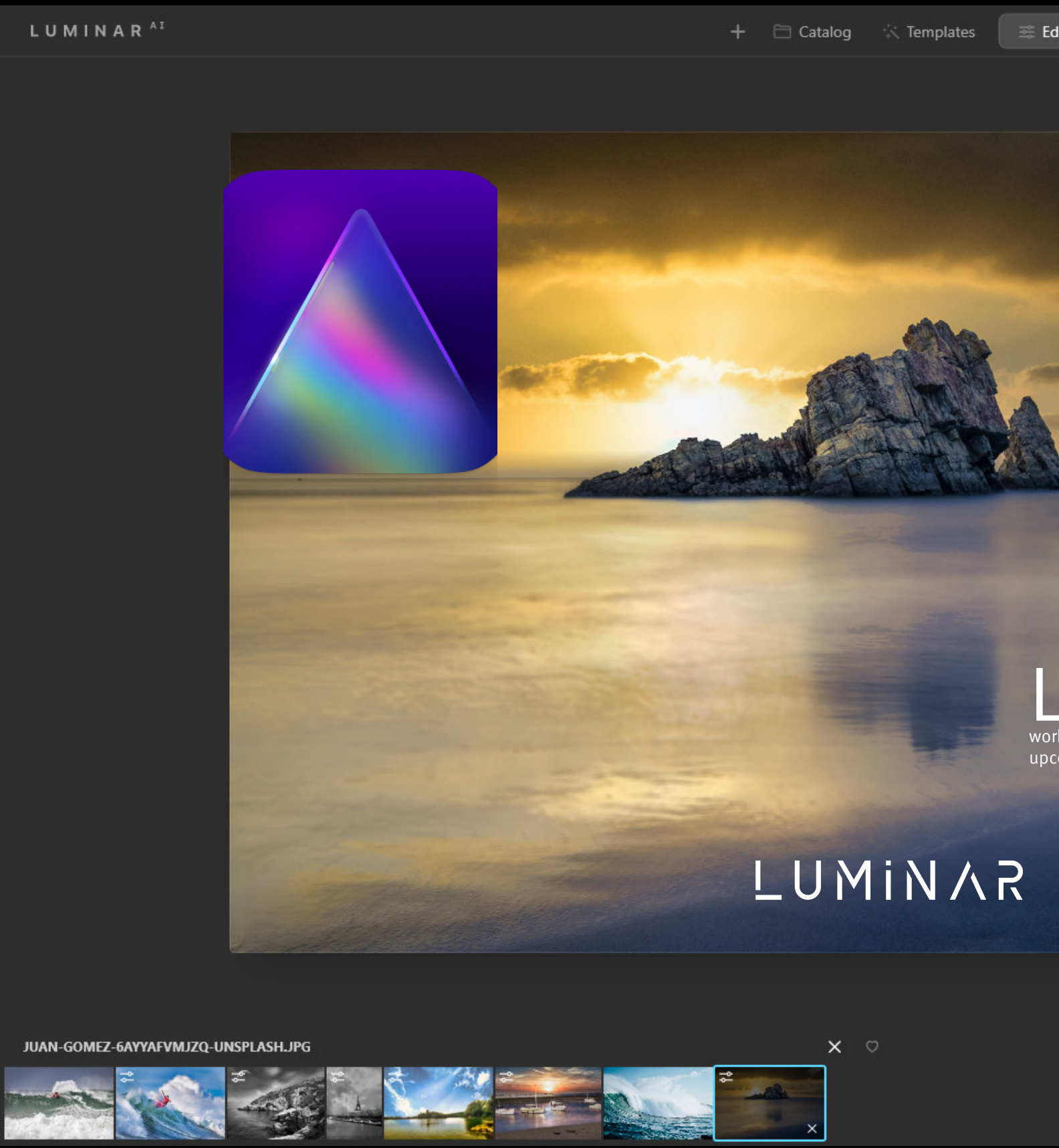
Official website: www.gregoryherpe.comPortable

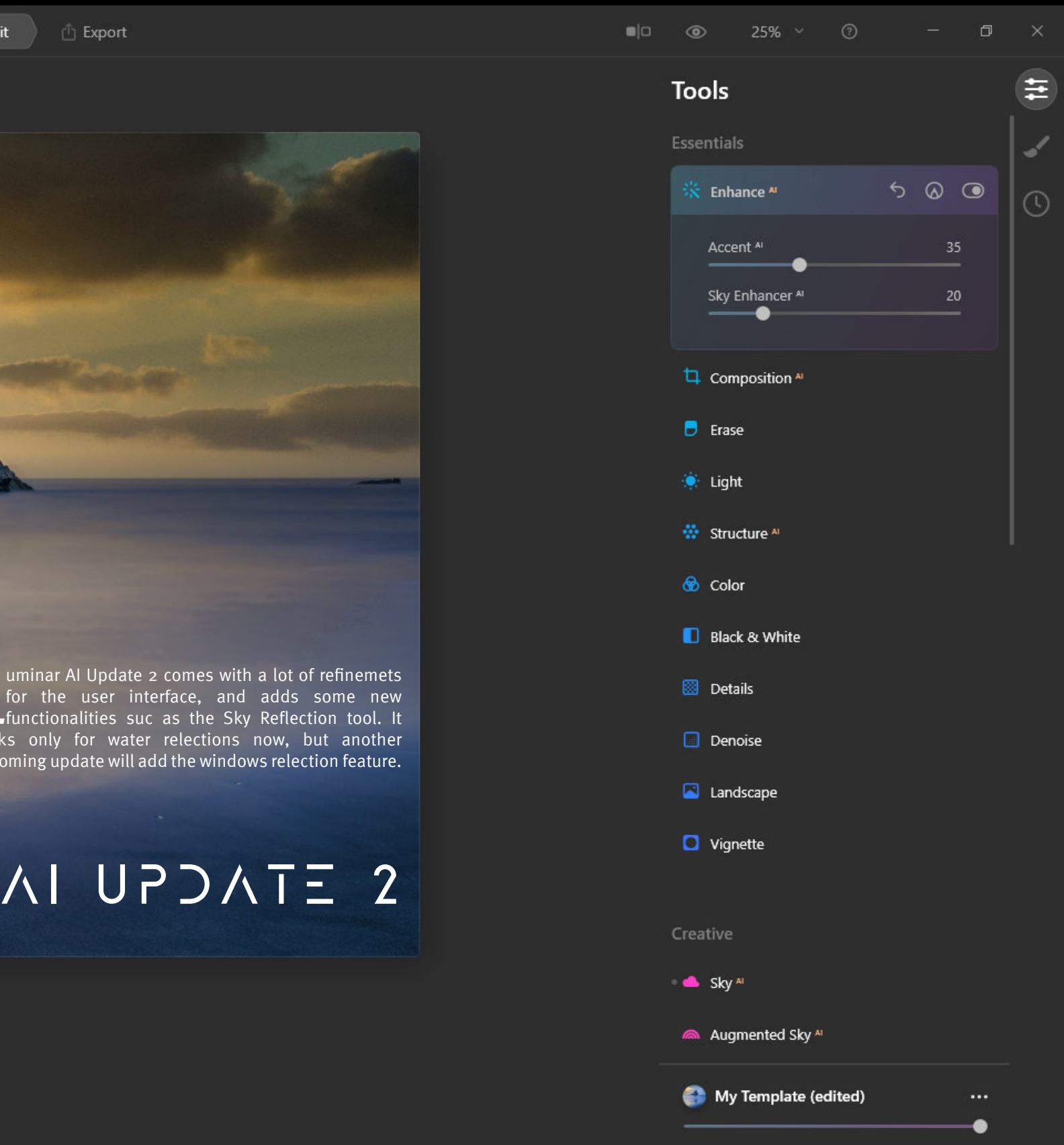
EXHIBITIONS

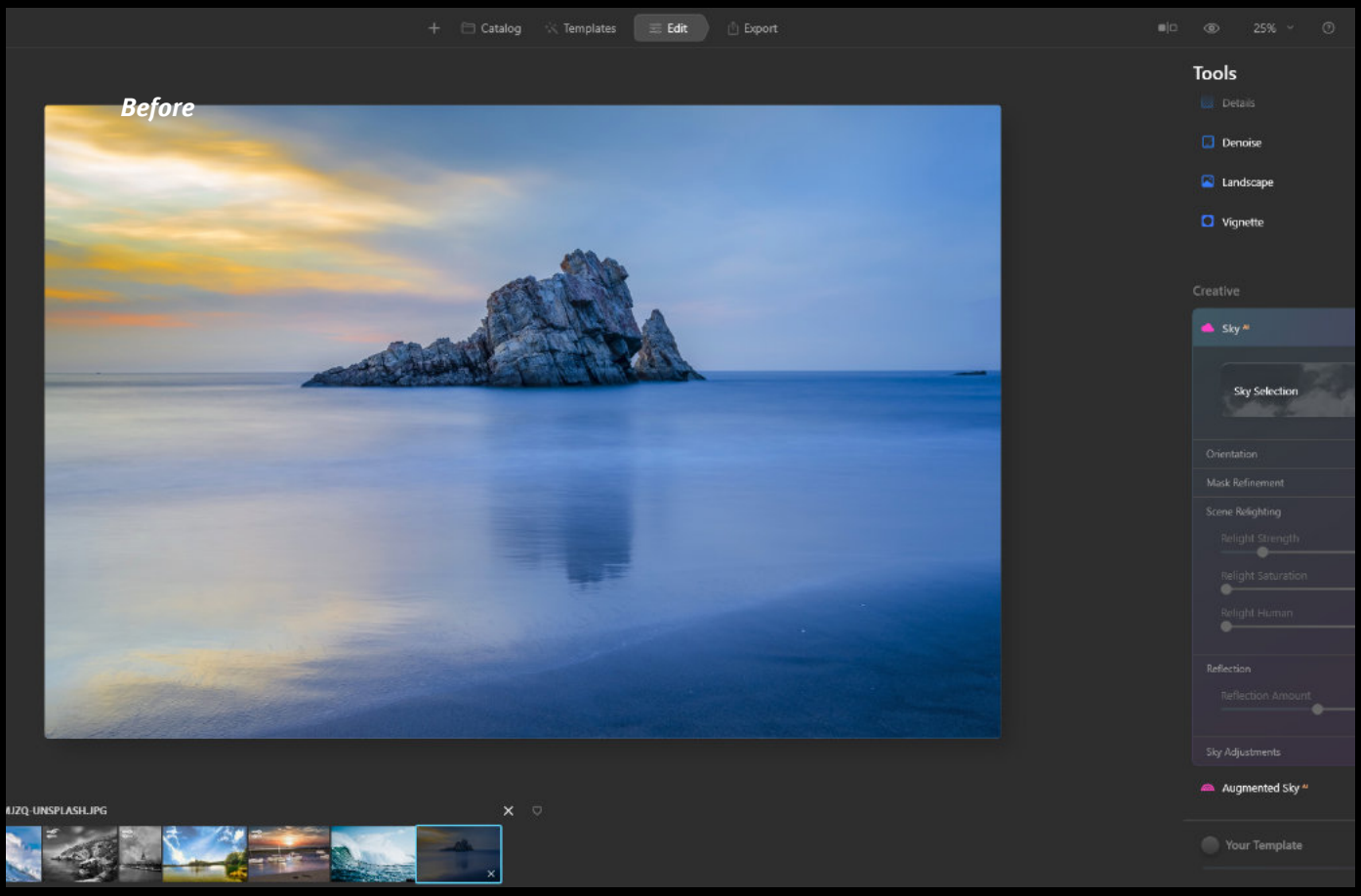
GREGORY HERPE

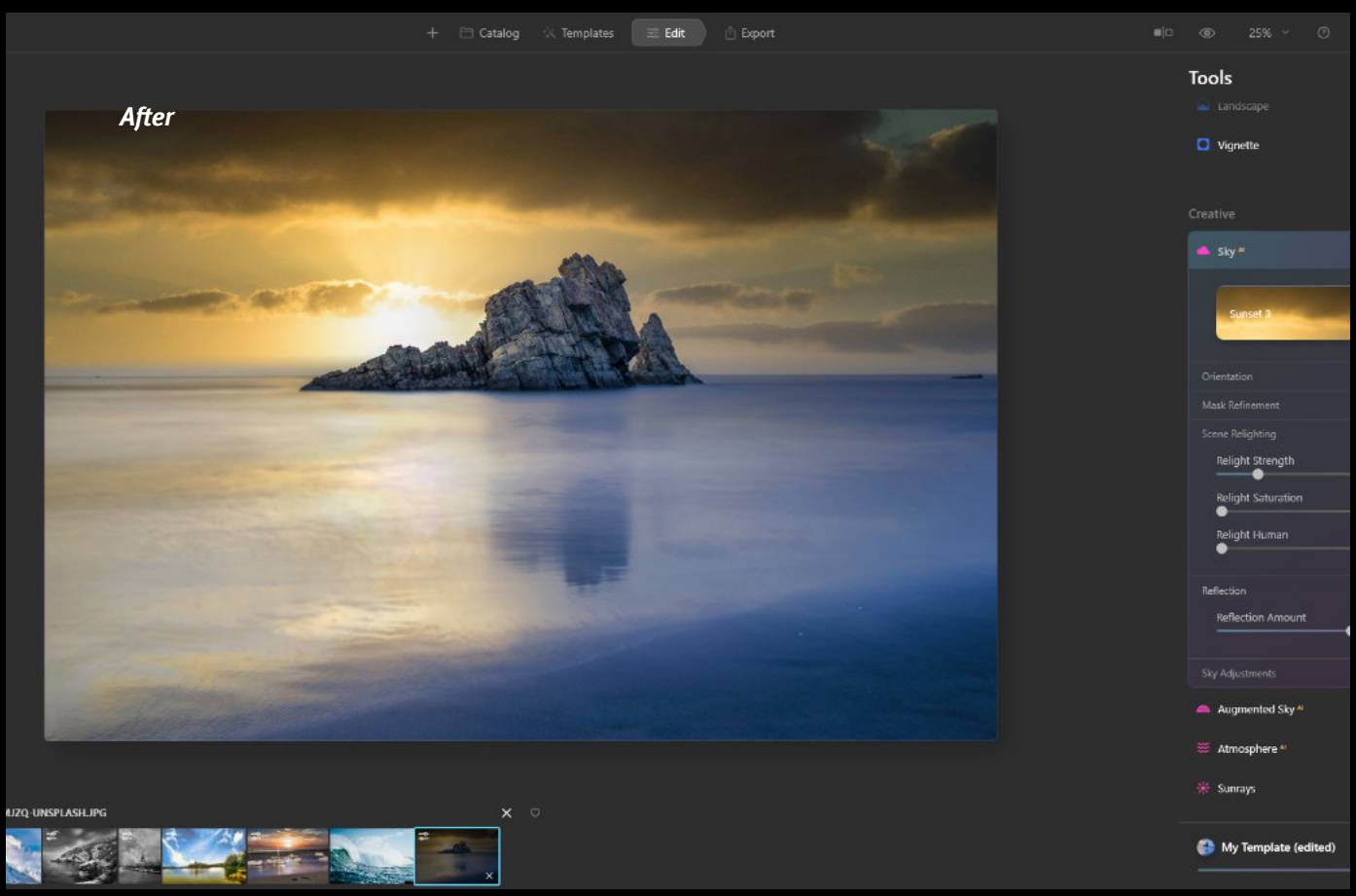
LOVE YOUR TRANS KIDS!
LOVE YOUR TRANS KIDS!
LOVE YOUR TRANS KIDS!
LOVE YOUR TRANS KIDS!

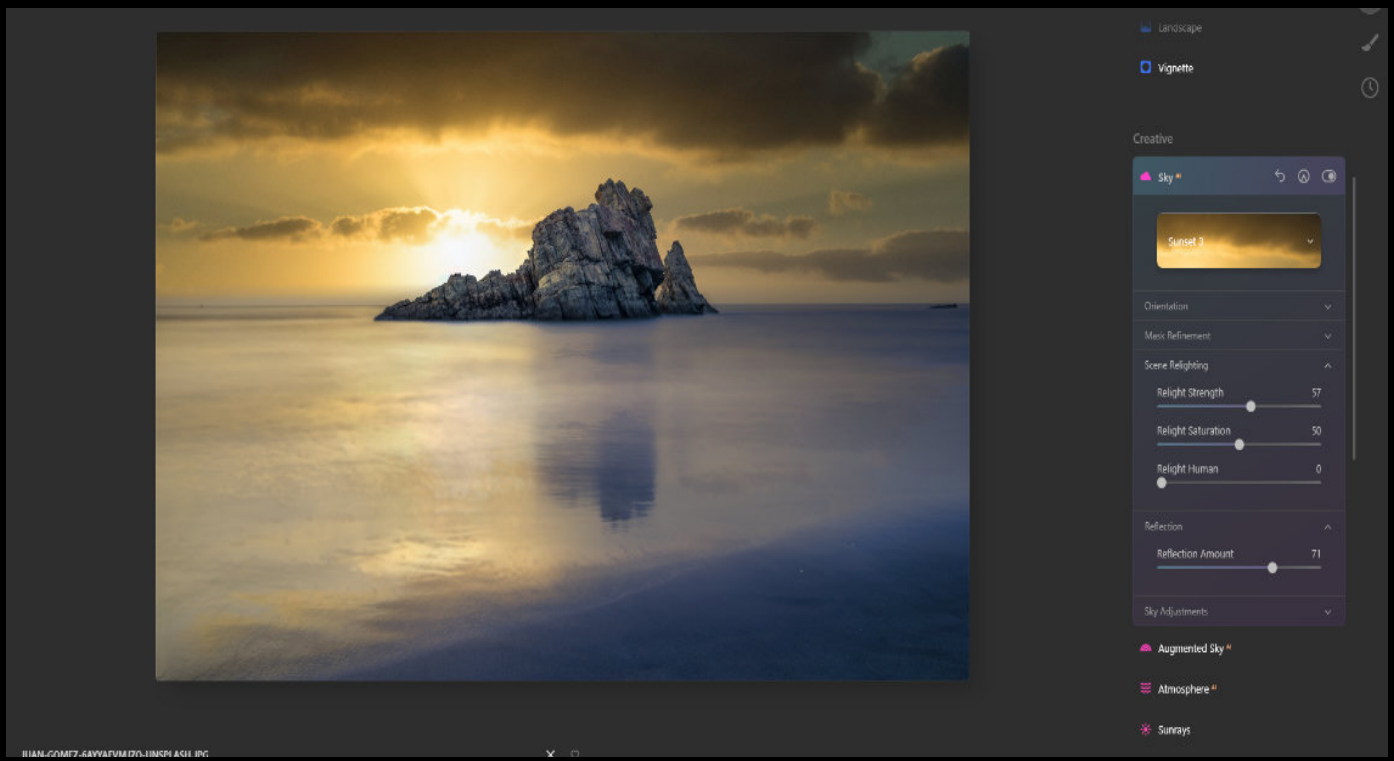
care


LUMINAR AI
Catalog
Templates
LUMINAR
JUAN-GOMEZ-6AYYAFVMJZQ-UNSPLASH.JPG

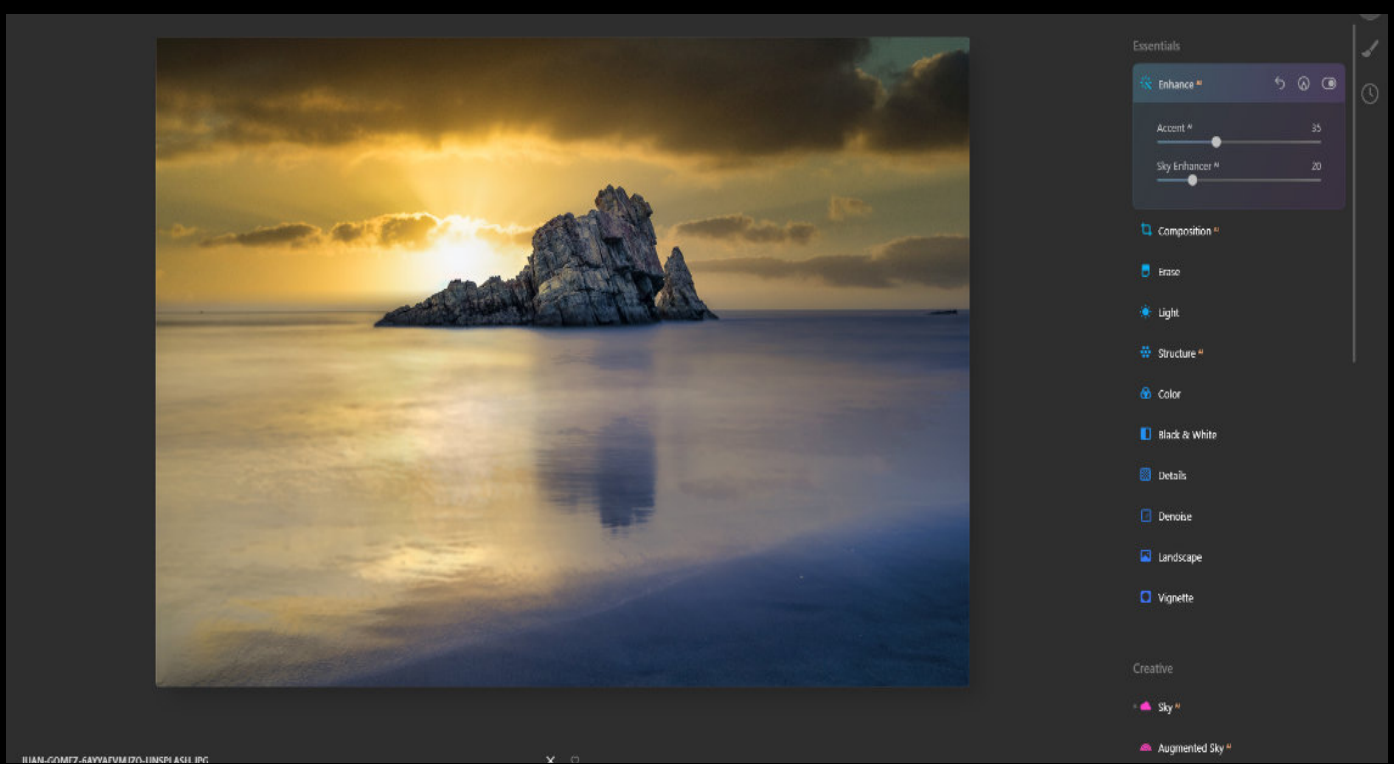

it
Export
25%
Tools
Essentials
Enhance AI
Accent AI
35
Sky Enhancer AI
20
Composition AI
Erase
Light
Structure AI
Color
Black & White
Details
Denoise
Landscape
Vignette
Creative
Sky AI
Augmented Sky AI
My Template (edited)
uminar AI Update 2 comes with a lot of refinemets
for the user interface, and adds some new
functionalities suc as the Sky Reflection tool. It
ks only for water relections now, but another
oming update will add the windows relection feature.
AI UPDATE 2


Catalog
Templates
Edit
Export
25%
Before
Tools
Details
Denoise
Landscape
Vignette
Creative
Sky
Sky Selection
Orientation
Mask Refinement
Scene Relighting
Relight Strength
Relight Saturation
Relight Human
Reflection
Reflection Amount
Sky Adjustments
Augmented Sky
Your Template


Catalog
Templates
Edit
Export
25%
After
Tools
Landscape
Vignette
Creative
Sky
Sunset 3
Orientation
Mask Refinement
Scene Relighting
Relight Strength
Relight Saturation
Relight Human
Reflection
Reflection Amount
Sky Adjustments
Augmented Sky
Atmosphere
Sunrays
My Template (edited)



This update comes with new functionality, the Sky reflection tool. In this example, we start by replacing the sky. AI already did the job by adding some reflection. With a few more steps, we can reach a convincing look. Step 1 is to use the relight tool. They improved it in this update, and it is efficient to enhance it and add saturation. You only need to use the Accent AI tool to get a perfect resulf.



In this example, you can see how powerful is this reflection tool. You can then add more effects such as Sun Rays, Glow, and structure. I love the Scene relighting feature that comes in this update.

Sky AI now provides realistic scene relighting by eliminating strong color casts from the sky on foreground objects. To control the scene relighting, use the following sliders in ***Scene Relighting:***

- Relight Amount adjusts how the exposure of the scene matches the new sky.
- Relight Saturation adjusts the saturation of the relighting effect to add the color from the new sky to the scene realistically.
- Relight Human controls relighting for any people in the scene, matching people to the new sky for a more realistic effect. Use this slider on environmental portraits and lifestyle photos to see the drastic difference!

New Textures, and Overlays tool
With Update 2, Local Masking adds amazing new creative abilities. The Texture tool now offers advanced controls to transform texture and image overlays. You'll be amazed at how easily you can deliver a special message with your photos. There are no limits to your imagination!

PNG Overlays
PNG files with transparency can now be uploaded as textures in LuminarAI. These files can be used to add special effects to photos, including watermarks, text, emoticons, and other decorative elements.
Easy placement: New overlay elements can be easily moved, flipped, rotated, resized, and placed anywhere you want. There are even blending modes and masks to precisely control how the object interacts with the original image.

Overlays in Templates
Once applied, an overlay can be synced across multiple images or saved in a custom template for future re-use.

There are tons of exciting improvements in the Templates tab to discover! Since Templates are an essential part of the innovative LuminarAI workflow, they're constantly working to improve your Templates experience. In LuminarAI Update 2, finding the perfect Template for your photo is even faster.

Easy Access
To make them easier to find and use, all Templates, including Favorites, My Templates Purchased, and Legacy Templates, are now available within the main Templates tab, just beneath For This Photo.

Easier Browsing
Template Group previews are now uniform in size to make them more visually accessible and comfortable to work with.
Marketplace Integration: Templates purchased in the Luminar Marketplace are now automatically added to For This Photo and may be presented by LuminarAI when suggesting enhancements for your photos. You can also add External Templates with Ease. On Windows, add external Templates by simply double-clicking in File Explorer. No need to use the plus button inside LuminarAI.

FINAL TOUGHTS

This is a strong free update. It offers new enhanced functionalities, that fasten your workflow. What I love in Luminar AI is the creativity boost you get by using the templates. Thay are a base for you to improve your vision. Do not forget that these templates are made to be adjusted to your vision. Don't be lazy, and use it as is. Always see if you can improve your images.

If you don't have Luminar AI yet, use this link to get your copy. This is for sure a best buy.
Get your copy at https://skylum.evyy.net/c/1255377/880106/3255

Sony expands its line of E-mount lenses dedicated to full-frame Alpha hybrids with the FE 50mm F1.2 G Master™

This new Sony lens - the 60th in E-mount - features an exceptional aperture at F/1.2 with excellent full-field resolution, refined bokeh and high-performance autofocus, all in a compact, lightweight package. Sony today unveiled a new full-frame lens in the G Master series: the FE 50mm F1.2 GM (model SEL50F12GM). Its maximum aperture of f/1.2 produces an extremely shallow depth of field to maximize creative expression, and gives it incredible light-capturing ability to use high shutter speeds and low ISO in low-light environments. It offers excellent resolution and superb bokeh characteristic of the Sony G Master series, incredible autofocus speed, and professional ergonomics and reliability. Its compact, lightweight design makes it ideal for portraiture, wedding photography, video, and more.

The 50mm is a major focal length in photography, and is a necessary step in learning how to frame and understand image composition. With this new FE 50mm F/1.2 G Master, the brand's excellent optical expertise in the G Master series is expressed, for greater pleasure in photography and video.

"We are delighted to present our 60th E-mount lens, the FE 50mm F1.2 GM, which offers unprecedented possibilities of expression and freedom of use for a 50mm lens at f/1.2, in both stills and video," said ***Sarah Gouabella***, optical product manager at Sony France. "We are always listening to our customers to provide the best imaging technologies. The FE 50mm F1.2 GM, our first f/1.2 lens for the a-line, has been designed without compromise to meet the evolving needs of modern content creators. "

Excellent resolution and superb bokeh

The FE 50mm F1.2 GM takes advantage of the latest optical technologies, including three XA (extreme aspherical) elements, which contribute to high resolution across the entire image, even at full aperture at f/1.2. The new lens also delivers sharp images even against the light, thanks to Sony's Nano AR Coating II, which effectively reduces internal reflections to eliminate flare and ghosting.

The FE 50mm F1.2 GM produces the dramatic bokeh of the G Master at its maximum aperture of f/1.2, to provide maximum relief in every image. With a new 11-blade circular diaphragm and a sharp optical design that reduces spherical aberration, the lens delivers deep, even bokeh in both the foreground and background.

High performance AF and tracking at f/1.2

The lens features four XD (extreme dynamic) linear motors, which provide high effective power for fast, accurate and quiet AF. This allows it to keep subjects in sharp focus, even with extremely shallow depth of field. When precise focus is critical, especially when shooting 4K video with people's eye tracking, the FE 50mm F1.2 GM allows the user to focus on composition, thanks to its excellent responsiveness, short shutter lag and limited vibration. In addition, the internal floating lens focusing system, controlled by a dedicated driving algorithm, provides high resolution throughout the focusing range, with a minimum focusing distance of 40cm.

SONY

NEWS

Professional ergonomics and reliability in a compact lens

The FE 50mm F1.2 GM was designed for professional content creators. With convenient controls and features such as Linear Response MF, aperture ring with on/off click switch, focus mode selector and two customizable autofocus lock buttons, it combines ease of use with professional control. The FE 50mm F1.2 GM also benefits from a dust and moisture resistant designi and a fluorine coating on the front lens, which protects it from fingerprints, dust, water, oil and other dirt. Developed using Sony's latest simulation technologies and optical designs, this lens is surprisingly compact and lightweight (f 87 x 108mm, 778g),

i Does not guarantee 100% sealing against dust and moisture.
ensuring high mobility and easy handling for a 50mm f/1.2 lens.

Price and availability

The new FE 50mm F1.2 GM will be available towards the end of April 2021 and priced at approximately €2,300 including VAT. It will be available at the usual retailers recommended by Sony.

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